

the **LEATHER CRAFTSMAN**

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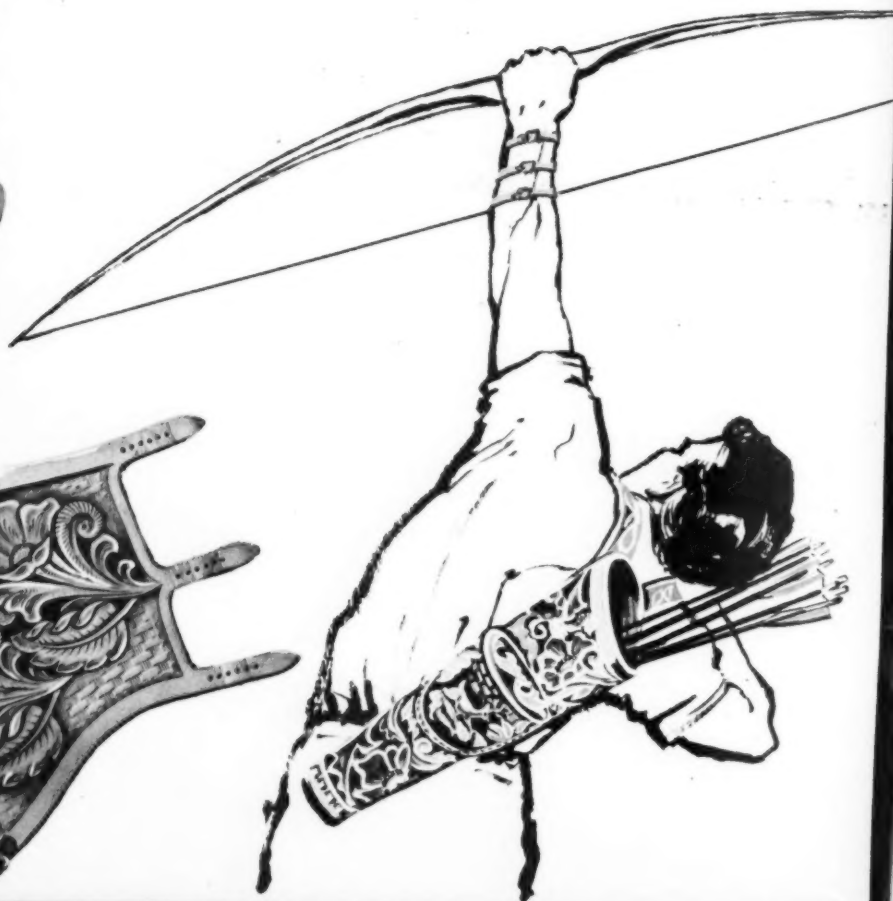
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The LEATHER CRAFTSMAN

Vol. III, No. 3

March-April, 1959

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The Leather Craftsman 3

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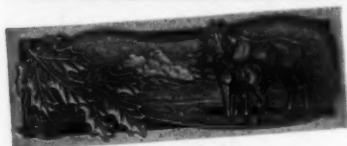
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You get a billfold Craftaid, valued at \$1.00 (\$8,000 reserved) when you, a paid up subscriber, enter this contest by sending us a one-year paid subscription for another person.

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THERE IS STILL TIME FOR YOU TO ENTER AND WIN!

CONTEST RULES

1. To enter, you must be a paid-up subscriber to THE LEATHER CRAFTSMAN; to win any prize, you must still be paid up at the time of award.

2. ENTRANCE QUALIFICATIONS are that you send to THE LEATHER CRAFTSMAN, P. O. Box 1386, Fort Worth, Texas, a subscription for a new subscriber, together with full payment . . . and show that you are a subscriber, yourself. Prize of a billfold craftaid (Value \$1.00) will be sent to you when you enter.

3. You get another, bigger, prize when you send us 5 more subscriptions with remittances.

You have now reached the SECOND STAGE and are a FULLY QUALIFIED CONTESTANT. Prize of the library of leathercraft, valued at \$14.70, will then be awarded to you.

From this point on, standing of fully qualified contestants who have reached the SECOND STAGE will be shown by this POINT SYSTEM: (Based on one point per issue of the magazine.)

a 1-year subscription (6 issues) counts 6 points,

a 2-year subscription (12 issues) counts 12 points,

a lifetime subscription, (\$100.00) counts 360 points.

4. AREAS: Fully qualified contestants will compete for the Gold, Silver, Bronze, Pace-Setter and Progress prizes WITHIN their areas. They are:

AREA I—New England and Atlantic Coast states,

AREA II—Mountain and Pacific Coast states, including Alaska,

AREA III—Central States east of the Mississippi.

AREA IV—Central States west of the Mississippi.

AREA V—All outside Continental U.S.A. This includes Canada, Mexico, APO's, FPO's, all territorial and foreign addresses.

Your area is the one in which you live and receive mail. You may send in subscriptions for delivery in ANY area to be counted towards your standing. Be sure that additional postage is included in Non-USA addresses (except APO's and FPO's). This is: 25¢ additional per year for Canada and "Postal Union" countries, 50¢ a year for other foreign addresses.

5. PACE SETTER prizes will be awarded in each of these areas to the leading FULLY QUALIFIED contestant as of receipt of mail in Fort Worth, Texas on December 1, 1958. PROGRESS prize will be awarded to the FULLY QUALIFIED LEADING CONTESTANT in each area as of receipt of mail in Fort Worth, Texas on January 31, 1959. GOLD, SILVER and BRONZE prizes will be awarded, in order, to leaders in the 5 areas at the end of the contest.

6. Contest ends with mail postmarked no later than Saturday, April 25, 1959, which must be received in P. O. Box 1386, Fort Worth, Texas, no later than Friday, May 1, 1959.

7. In case of a tie for any prize, duplicate or equal prizes will be awarded.

8. Subscriptions must be sent in promptly, no later than the week received, and be accompanied by full remittances.

9. WHO MAY NOT ENTER: Employees of THE LEATHER CRAFTSMAN, subscription agencies and their employees, leather and leathercraft suppliers and their employees.

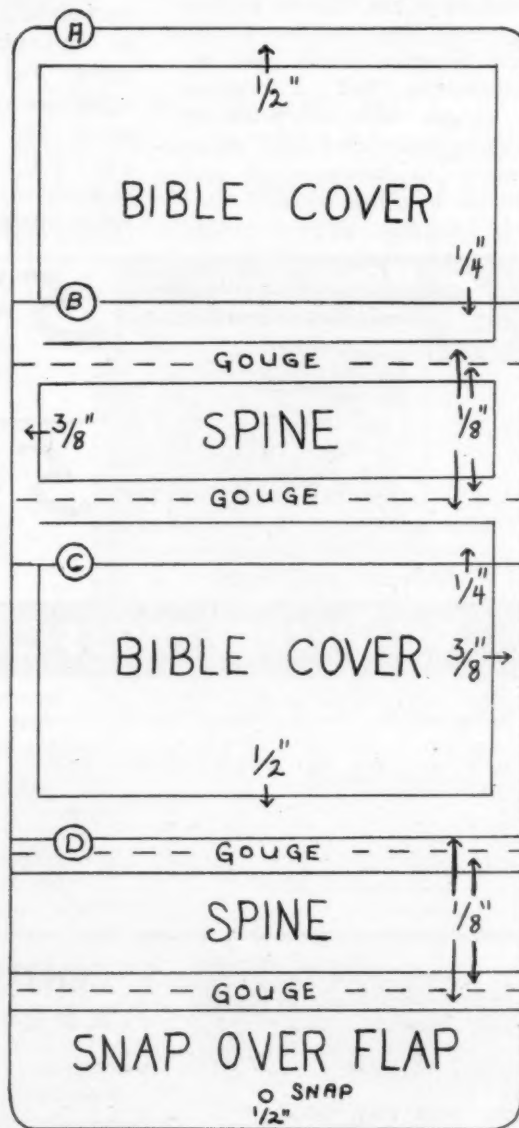
10. All decisions of the judges will be final.

HOLY BIBLE

COVER-
BANKS



TRACING PATTERN



CONST. PATTERN



By JOHN H. BANKS

I believe there is a good chance for leathercrafters to receive orders with a religious trend contained in them during this Easter period. Religious themes are always well received at any time of the year, but seem to be a little more impressed on all of our minds during Christmas and Easter. If you don't already have some orders to fill, I'm sure if you will take time to cover your own Bible in the manner I am going to describe, you will not only be very pleased with it yourself but also will be immediately approached for orders. Since I am very lazy, I really like this type of design work. When you have finished your design you will say that this is the fastest and easiest design you have ever made.

Because a great many of you may already have your own system for making book covers, I am going to describe how to create the design first and then how to construct the cover. This design will fit a ladies wallet, telephone book cover, pocket secretary, or a Bible cover. I think the design I am portraying is very appropriate for Easter. If you prefer some other design you may either draw one yourself, or trace one from some religious magazine, as I have done on this one.

Let's start. Make your tracing from the tracing pattern shown, for transferring the design to your leather cover. Now transfer the design in the usual manner to the front cover of your leather Bible cover project, being sure to center the design in its designated area. Make a light outline of all the dark areas shown in the tracing pattern. Using your swivel knife cut all the solid

lines. Do not cut the dotted lines or the lines showing the dark areas. That's it! Put away your tools.

Now to sun dye. Make a tracing of the outline of Christ, the children, and the border on a plain piece of paper. Don't put in any detail. Cut out the area designated by circles 1, 2, 3, and 4; and cut out around the outside of the border. Carefully cement this paper pattern over your tracing on the leather cover. Be sure to use rubber cement and not some form of glue. Now place your project outside in the sun, then come in and watch your favorite T.V. program. The time of day and the time of the year will have something to do with the length of time to relax or to busy yourself at some other task. Usually about an hour and a half will be sufficient. The sun will put a beautiful tan on the complete cover except the part covered by the paper.

Now remove the paper pattern and thoroughly clean the cement off the leather design. To finish your design take brown dye and dye carefully within the lines that show the position of the dark areas that were marked on your cover. You now have a beautiful three tone cover of natural leather, sun tan, and brown dye. The large beautiful smooth area of sun tan would be very difficult to obtain with dye.

Try to match the color of the dye, the lace, and the button of the snap that you plan to use on the cover. This gives your work a neat and finished appearance. If you follow these instructions carefully, I believe you will say that this is the easiest design you have ever made that obtains such impressive results.

If you have decided to use some other design just work it up into two tones and you are ready to go.

On my Bible cover I put Holy Bible on the back cover. If you want to fix yours that way you can use the letters above my tracing pattern. Be sure to cut them out and cement them over the letters in the tracing on the cover before you place the cover in the sun.

I think my Bible cover is a little better than the average one because of the snap-over flap. Nearly everyone carries papers, memos, and markers in his Bible. This flap saves many a dropped paper, and is also neater looking. I'm sure that you can follow the construction pattern without any explanation, but just in case we will run through it quickly.

The cover should be made from 3/4 oz. carving leather. The cover should be cut 3/4" wider than the measurement of your Bible from top to bottom. It should be cut 2 1/2" longer than measurement of the complete distance around your Bible when it is closed. Starting at the unbound edge of the back cover we allow 1/2" for lacing and stretch, the width of the back cover of the Bible, 1/8" on each side of the gouge line, the width of the spine or the bound back edge of the Bible, 1/8" on each side of the gouge line, the width of the front cover of the Bible plus 1/2" for stretch, 1/8" on each side of the gouge line, the width of the spine or the thickness of the Bible, 1/8" on each side of the gouge line, and then for the last measurement we allow for a one inch flap. Measuring 1/2" from the outside edge of the flap and midway between the edges of the sides of the cover, punch a hole for the button of the snap. The width of the flap and the number of snaps to hold it may be changed to please the designer.

With a compass mark and round the four corners of the cover. Then with the compass set at 1/8" mark a guide line completely around the cover for punching the lacing slits. Be very careful to keep your gouge lines exactly straight and perpendicular. After the lines are gouged correctly, moisten them and fold them over a straight edge. If a lining is to be used (and it will surely improve the looks of your cover) it should be folded in place and glued on now.

Now fold the cover around the Bible and shape. While doing this, locate position for the stud part of the snap by marking through the hole made for the button of the snap. Attach the snap.

Two pockets to hold the Bible in place must be placed from the edges of the front and the back cover to

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FROM THE FIELDS OF BATTLE—A LEATHER CRAFTSMAN

By OWEN DAY

Leroy B. Hetrick's introduction to leathercraft occurred in 1942 virtually in the midst of World War II's fiercest battles. A staff sergeant in the U. S. Army's 1st armored division, he landed in Casablanca the spring of that year, and for the next 42 months through Italy, France and Germany he made use of brief rest periods between battles to do leather carvings.

Main product of his off-duty pastime was custom-made leather pistol holsters for service buddies who possessed souvenir foreign weapons such as German Lugers and Italian Berettas. He occasionally fashioned all-leather carrying bags and cases, lacing edges together with scrap leather lacing he made. His only tools then were pocket knives and a curved tent needle.

Leroy Hetrick estimates he made between four and five hundred pistol holsters using tanned leather hides abandoned by the enemy as the Allies advanced. Using these "spoils of war," as he calls the leather, the craftsman received no payment for his work, giving the holsters and other leather goods to his friends as gifts. Besides the pleasure of sharing the fruits of his talents with friends, the ex-serviceman recalls the relaxation leather carving gave him while in ear-shot of front line guns.

Returning to the U. S. in 1945 Hetrick continued his leather craft as a civilian. However, subject matter turned from war-like leather themes, as pistol holsters, to that of religious motifs.

His first efforts in this direction was a leather carving 7 by 9 inches depicting Christ's Crucifixion. The finished work was given as a gift to



Bishop Wosnickie of the Detroit Catholic Diocese. The scene, adapted from a reproduction of a painting, was transferred to leather in pencil and required three days carving.

A Lord's Supper scene carved in leather 20 by 14 inches is in the Bay City (Mich.) Scottish Rites Body chapel. Other works are in churches and homes in various sections of the country; one is in the Jesus of the Sacred Heart Catholic Church in Mexico City.

Employing a montage effect Hetrick's most recent leather "painting" is now in the Father Flannigan's Boys' Town Home in Lincoln, Neb. The work, 10 by 32 inches, shows scenes of Christ in The Garden, the Intercession and the Crucifixion. The artist estimates he has done some 50 Crucifixion scenes in leather.

A conscientious leather craftsman, the artist works for detail in his carvings, as he calls them. Often using a magnifying glass he achieves detail otherwise not visible to the naked eye. Detail such as eyelashes, hair and facial contours are found in his carvings of Biblical characters. He does not use dyes in any of his works.

Using a marble slab as a workbench, Hetrick, a native of Michigan, now of Fort Worth, Tex., since 1954, works continuously at his religious carving, perfecting his style and exploring new ideas with religious themes.

Following the advice of Dave Tandy of Tandy Leather Co., "Pick out a leather tool that has four uses," Hetrick has accumulated over 80 such tools, all racked and easily reached as needed. All are commercial tools with the exception of his swivel knives which are ground to his own specifications.

The belief that there is a wide opportunity available to leather craftsmen who will direct their art and talent to religious ideas is Leroy Hetrick's observation.

"By applying himself, the leather craftsman will realize as I do, newfound satisfaction in creating items of religious significance," says the artist.

Although not employed full time in leather work, Hetrick, his wife, Clara, and their three children, William, 10, Steven 8, and Suzette, 7, find the presence of religious leather art in the home inspirational in their every-day life.

With the Easter season approaching the artist plans new leather plaques which will be placed in neighboring churches and homes of friends. His "dream" is to some day do a 20 or 30 panel series of leather murals which will chronologically show Christ's life from the Nativity to the Ascension.

Although not outwardly a man to express his religious beliefs, Hetrick's work is a manifestation of an isolated art that finds universal appeal among those of all faiths.

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within 1/4" of the gouge lines that are on each side of the spine of the cover. These pockets are designated in the construction pattern by circles A, B, C, and D. Glue the edges of the pockets to the edges of the cover, but do not glue the edge that is next to the gouge lines at the spine.

A permanent marker or markers may be made by glueing strips of leather down from the upper edge of the cover so that they will be laced in. We are now ready to punch, lace and finish.

It's been lots of fun describing this project to you. May I wish you many happy sales of the day.

LEATHER - Art Medium Of The Ages

By GEORGE L. MAKER

Flint Leathercraft Guild

The decorating of leather is one of the most intriguing, as well as ancient, teachings in the history of mankind. To trace the history of leather and leathercraft through the ages is as interesting as to practice the craft. In light of this fact it is surprising indeed, to find so many people not acquainted with the history and romance of leather. This becomes even more surprising when we consider that there is scarcely a teacher of the craft that has not been asked at some time in their teaching career, "When did leathercraft begin?"

To answer this question with the simple statement, "In the beginning," is by no means, an attempt to be facetious. Indeed, the simple truth of this answer lies in the basic sociological teaching that man's first consideration is self-preservation, or more simply, food and shelter. Thus when primitive man first emerged from the shadows of his cave home, he carried a cudgel both as a weapon of defense and as a tool to use in obtaining food. The club was used to kill a wild beast, the flesh of which was eaten to appease man's carnivorous appetite. With his first need temporarily attended to, man had to solve the problem of finding protection from the elements in the form of apparel. The pelt of his kill would serve as suitable clothing with but minor alterations, thus the history of leather begins.



We have never discovered the exact period when man learned the process of tanning, but he must certainly have realized the need of such a process at an early time. Anyone that has ever visited a tannery can appreciate this need, not to mention the need of softening the leather. The earliest evidence on record of a tanning process comes to us from the tombs of ancient Egypt. Early Egyptian writings tell us of the fine, soft leathers produced by the tanners of

"The Old Kingdom," as that period from the 3rd-6th dynasties is called. Leather in bright, gay colors was used to cover stools, chairs, beds, cushions, and to furnish canopies as early as 2980 B. C.

Although tanning processes were known prior to 1300 B. C., leather was not always tanned by the Egyptians, which might give rise to the thought that tanning was rather expensive. At the opening of the tomb of Tut-Ankh-Amen in 1924-25, Mr. Howard Carter, noted Egyptologist, reports the finding of many leather articles belonging to that boy king. The horse trappings found with four chariots are reported to have been made of untanned leather. Despite the lack of tanning, the harnesses offer some of the earliest attempts of man to decorate leather. These harnesses had been covered with layers of gold. The manner in which the ancient Egyptian craftsmen applied the gold is not known, however, it is not impossible that a modelling tool was used in much the same manner that our modern craftsmen use this tool. Should this theory prove to be correct, the modelling tool then becomes one of the most ancient tools still employed by the craft. The leather portions of these harnesses were reduced to a black, glue like mass, however, the gold coverings enabled modern craftsmen to reproduce the originals and the gold has been placed onto the reproductions for display purposes.



Other leather items found in the tomb were a pair of slippers belonging to the king, and a leather covered seat stool. These articles were subsequently submitted to Dr. R. H. Pickard of the British Leather Manufacturers Museum for chemical analysis. After chemical analysis and examination, Dr. Pickard reported the stool cover to undoubtedly have been the skin of a goat. Due to the condition of the sandals, Dr. Pickard could not give a definite answer, but reported that they had probably been made of calfskin.

More recent excavations in Egypt has given us more history of the craft. A leather scroll inscribed with laws enacted in 1350 B. C. is of interest to the serious leather artisan. This law provided for the penalty of anyone convicted of stealing hides from the herdsmen of the Pharaoh's loan herds. These herds were owned by the king, but were tended by independent farmers. Any person convicted of stealing hides from these herdsmen would receive 100 blows, 5 of which must open wounds on the body, and the stolen hides would be confiscated by the soldiers. The ironic point of this law is the fact the soldiers were the ones most often convicted of stealing the hides.

The stone upon which Sesostris I inscribed the dedicatory history of the building of the Temple of Re, has long since perished. However, a scribe's practice copy of this inscription on a leather scroll, was found in a corner of the temple some 500 years after the temple had been built. This scroll still exists and may be seen in the Berlin Museum. This temple was built during the 12th Dynasty.

Leather has a part in history during the reign of Thutmose III, when Thaneni recorded the first campaign during the siege of Megiddo. He recorded this campaign on rolls of leather. Unfortunately, these leather rolls, known by historians as the Thaneni Rolls, have returned to dust.

Perhaps the most well known period in the history of leathercraft is a period that might be called the Cordovan period. Historically, this period starts in 711 A. D. when the Saracens or Moors invaded Spain. One of the first places to fall into the hands of the invaders was that medieval city of culture, Cordova. It has been said of Cordova that it is the "soul" of Spain. That this is not nearly as true today as when the Moors invaded the city, must forever be blamed to the ruthlessness of Philip III, *el Piadoso*, who expelled the *mudejar* leather workers from the city. The Castilians were either too proud, too lazy, or both, to carry on the art. Thus the ancient art was lost to the city. Other crafts, such as silversmithing, continue to flourish within the gates of Cordova, and shop windows are full of earrings, necklaces, and silver filigree work.

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(Continued from Page 9)

A recent article appeared in "The Leather Craftsman," written by Mr. John Keller. This article was well written and showed a number of very fine pictures of Cordovan leather work. It is an article well worth reading by any practitioner of the craft, and is a MUST for a serious student of the history of the craft.

Perhaps the only good to be said of war is the tendency of the occupation troops to learn the customs and cultures of the vanquished. This was most vividly demonstrated in the case of the Moors who quickly learned the arts of the Cordovans and spread their new knowledge across Europe. Every nation on the continent learned the Cordovan techniques of decorating leather. In time they came to perfect their own techniques, but to this day, all leather work shows at least a small amount of Cordovan influence.



The French, Italian and Dutch were the most dedicated leather artists on the entire continent. Many very fine examples of their work are on display in the Cluny Museum in France. The following is a partial list of the leather exhibited there:

Caskets and writing cases of re-pousse or chase leather of the 14th Century are examples of Spanish craftsmen. Two of the earliest examples of leather work that have no functional purpose are exhibited as the work of 15th and 16th Century Italian artists. The first of these is a decorative panel depicting The Madonna. The later work is an engraving, (Carving), which shows The Flight of Aeneas.

One piece of work that has created a great deal of interest with our modern leather crafters is a Spanish trunk, probably of a period between the 16th and 17th Centuries. This trunk is of leather, but the decoration has been embroidered onto the leather.

A shield belonging to some fallen Palmyrene archer was discovered near Damascus in 1924. This an-

cient warrior seems to have broken with the technique of his contemporaries in that he used color alone to decorate his shield.



Certainly, it would be interesting to contemplate the "might have beens" and the "probablys" surrounding this unknown soldier, but as self respecting historians we must put aside this temptation. We could spend considerable time dreaming that this man was truly an artist, that he had the courage to break from tradition and employ his own artistic dictates. Beyond a doubt, he was a man of education that his shield was a map of his travels, complete with the intervening mileages. Few men, if any, had sufficient education to perform such a feat in his day, certainly never a common archer.

The period of leather's history which is of most interest to the leathercrafter of North America is that part which saw leathercrafting brought to this continent. It is strange, therefore, that this is the period of which we know the least.



The "Indians" of this continent practiced leathercraft to some extent before the white man ever landed here. The primitive work of these savages is still practiced by the Alutes and the Eskimos.

The Plains Indians of our own Southwest practiced a consolidation of their own ancient techniques plus the teachings of the Spanish Padres. These kindly souls had long practiced the finer phases of the craft such as book binding. Many volumes of historical and religious work were bound by the Franciscan and Dominican Priests. It was only natural that they teach their ancient craft to the "Heathen" natives, in an attempt to civilize them.

It is readily evident that the Indians quickly adapted themselves to

the industry. Soon nearly all of their possessions were decorated, at least in part, with tooled or carved leather. Anyone that has had the good fortune to see one of these Indian or Mexican men mounted on a horse with leather clothing, richly tooled, seated in a carved saddle, can certainly appreciate the reasons that caused our early frontiersmen to duplicate the work. Many long hours were spent in the log cabin during the long winter, carving a saddle or bridle for the horse.

In time tooling leather was practiced only by saddlemakers, and each one kept his techniques as a family secret to be passed on from



father to son. It has only been within the last few years that the secrets of leathercrafting were divulged to the general public. One man in particular is responsible for this, and indeed, no history of our craft, short or long, could be considered complete without some mention of this man. We, as leathercrafters, must forever pay tribute to Mr. F. O. Baird. Mr. Baird was one of the masters of the craft and saw the need of the people to have a craft which must be done by hand alone, also the need of the craft for the new concepts that the public would put into use. Since the time when Mr. Baird began teaching public classes in the mysteries of the craft, many others have formed ranks with him; far too many to list in this short space. Such men, true artists, as Mr. Robert Muma of Toronto, Canada; Mr. Bernard Woolf of Detroit; and Mr. Al Stohlman. Two men who must take their place in the history of the craft are Mr. Richard "Dick" McGahan, and Mr. Dave Tandy. These two men are the men most responsible for discovering ways to produce tools and almost foolproof patterns at a price that each and everyone of us can meet. Perhaps this more than any other advance in the craft will stand out in the years to come as the greatest achievement of man in the long history of this great and wonderful medium with which we work and play.

JOIN YOUR GUILD

Listed here are non-profit guilds and organizations composed of craftsmen who get together for the purpose of advancing leathercraft. For further information, please write to the address nearest you.

CALIFORNIA

The Leathercraft Guild, P. O. Box 47755 Wagner Station, Los Angeles 47, Calif. Meetings monthly at Plummers Park, 7377 Santa Monica Blvd., Los Angeles, on the afternoon of the 3rd Sunday. Visitors welcome. Refreshments served.

ILLINOIS

Illinois Valley Leather Guild, Irene Bawder, Secretary, 327 Francis Street, Peoria, Illinois. Meetings, third Sunday of each month.

Prairie States Leather Guild, Virginia Barber, Sec., 4812 So. Ada St., Chicago, Ill. Meets second Sundays.

IOWA

Mississippi Valley Leathercraft Guild, Vince Briggs, Sec., 725 E. 15th St., Davenport. Meetings held the second Wednesday of every other month, beginning Sept. 10, 1958, at 317 W. 3rd St., Davenport.

MAINE

"DOWN EAST" Doodler's Association . . . L. J. Walton, Director, East Winthrop, Maine. Meetings on Notice.

MICHIGAN

Detroit Leathercrafters, Joan I. Schmitt, Sec., 2709 25th St., Detroit 16, Mich. Meets third Mondays.

Flint Leathercraft Guild, Mrs. Edith Swan, Sec., 1624 Fay St., Flint 6, Mich. Meets second Mondays.

Michigan Leather Artisans, Mrs. Ursula Du Bois, Sec. 5522 Mead, Dearborn, Mich. Meets second Mondays.

MINNESOTA

North Star Leathercrafters Club, St. Paul, Minn. For information, write: Walter G. Layman, Pres., 7132 Twelfth Ave., So., Minneapolis 23, Minn.

MISSOURI

The Pony Express Leather Guild of St. Joseph, Mo. Mr. Randall Casebolt, Sec., Route #4. Meetings 2nd Friday evening of each month, at 7:30 in the Craft Room of the Museum.

NEW YORK

Eastern Leathercraft Guild, Mrs. Walter Chambers, Sec., 353 Oakwood Road, Rochester 16, N.Y. Meets 2nd Wednesdays at Rochester Museum of Arts & Science.

Frontier Leather Art Guild, Mary Brady, Sec., 17 Siegfried St., Amherst, N. Y. Meets second Thursdays in Buffalo.

Leather Guild of New York, organized January 23rd, 1958 to serve the Metropolitan New York City area. For further information write Hertha Ponko, Sec., 328 E. 78th St., New York 21, N. Y.

Taurus Leathercraft Guild, 94 Boston Post Rd., Larchmont, N.Y., meets the first Friday of each month except July and August. For information, telephone TEnnyson 4-1880 or write above address.

Prairie States Leather Guild 3rd Annual Leathercraft Show



Photo by Stroyeck

More than 300 leathercraftsmen from the middle-west will assemble in the Florentine Room of the Congress Hotel on Sunday, March 8th to witness demonstrations and displays by some of the outstanding craftsmen and leather guilds cooperating with the Prairie States Leather Guild in the production of their 3rd Annual Leathercraft Show.

Participating actively will be the Windsor Leathercrafters of Windsor, Ontario, Canada; the Illinois Valley Leather Guild of Peoria, Illinois; Milwaukee Leathercrafters of Milwaukee, Wisconsin; North Star Leathercrafters of Minneapolis-St. Paul, Minnesota; Pony Express Leathercraft Guild of St. Joseph, Missouri, along with the Prairie States Leather Guild of Chicago, Illinois. Lou Roth of Craftool-Craftaid Co., Los Angeles, Calif., will be the featured attraction. Long regarded as one of the country's foremost exponents of the swivel knife, Lou Roth is unequalled in the art of demonstrating its use.

A demonstration of the art of lacing techniques and braiding will be given by another nationally recognized expert, Tony Genco, of the Eastern Leathercraft Guild of Rochester, New York. Raymond Cherry, author and member of the Prairie States Leather Guild will repeat his constantly requested demonstration on Saddle Stitching.



Photo by Stroyeck

These pictures show the display of leather craftsmanship produced by the members of the Prairie States Leather Guild and required both windows of the Chicago Tandy Store. They remained on display throughout the entire month of January.

CANADA, ONTARIO

The Canadian Society of Creative Leathercraft is a national association of local branches and individual members, who receive the Society's quarterly bulletin, "Canadian Leathercraft". Information from Membership Chairman,

Miss Winnifred Coombs, 73 Coady Ave., Toronto, Ont., Canada.

Hamilton Leathercraft Guild, Mrs. Harold Wilson, Sec., 400 Charlton Ave. W., Hamilton. Meets second Thursdays.

Windsor Leathercrafters, G. C. Norman, Sec., 1187 Tecumseh Rd., East Windsor. Meets Mondays and Fridays.



William A. Tompkins

By JACK RIPPER

Leathercraftsmen attention!

Here are your Pace-Setter prize winners in the tremendous contest being conducted by your magazine.

Under rules of the contest, five pace-setter prizes worth \$25.00 each were to be awarded to those persons leading our contest on December 1, 1958.



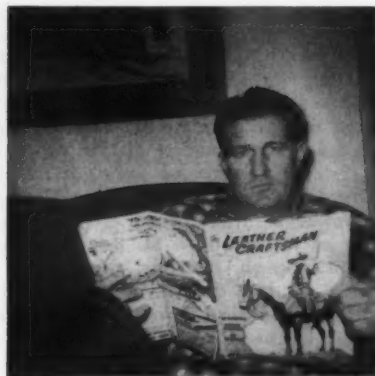
Mrs. Alene Padgett

PRIZE WINNERS

So here are those lucky persons who received 20 craft aids of their choice:

And in area III we have a tie for pace-setting selling!

Winners are: Area I, William A. Tompkins, 70 Shady Knoll Drive, Long Meadow, Mass.; area II, Wade Donaldson, Portland, Oregon; area III, Mrs. Alene Padgett, Weldon, Ill., and E. C. Laine, 718 Page Avenue, Lebanon, Tenn.; area IV,



Wade Donaldson



Donaldson's Saddle

Pete Gonzalez, 904 Matamoros Avenue, Odessa, Texas, and Area V, M/Sgt. H. R. Theisen, APO 733, Seattle, Wash.

Congratulations, winners! Twenty craft aids of your choice are either on their way or you have already received them.

Here are some of the comments from Pace-Setter winners:

William Tompkins—"It was certainly a surprise, and a pleasant one, to know I had won a pace-setter prize . . . enclosed you will find two more subscriptions for a shot at the progress prize."



Pete Gonzalez

Mr. Tompkins, incidentally, was one of the first contributors to *The Leather Craftsman* magazine.

Wade Donaldson—"I started leather work nine years ago, making billfolds and belts. The last three years I've made six saddles. I think this might interest other leathercrafters in that one can go as far in this craft as they desire."

Mr. Donaldson enclosed a photograph of his latest saddle. It is shown on this page.

E. C. Laine—"Let me thank you again. I have an old U. S. Cavalry saddle-makers chest, complete with



M/Sgt. H. R. Theisen

pony, but lacking tools. A progress prize will look very nice in it."

Mrs. Padgett—"I feel like Christmas has come for me. I started in leather work about five years ago when I ordered a pair of Baby Moks. I received a catalog and started making Tom Thumbs with a modeling tool—borrowed from a friend. We have used ideas from nearly every copy of the Leather Craftsman."

Pete Gonzalez—"Going to school in the morning, working in a shoe shop in the afternoon and teaching leather work in the evening at the local Boys' club cuts my time short. I use craftaids in my classes and I can't tell you how much easier they make it for us teachers. Will be waiting for the monthly issues of *The Leather Craftsman* which I'm sure you will start soon . . . keep up the good work on our magazine."

Sergeant Theisen—"Since becoming a leathercrafter, I have read about and seen many pictures of leather articles inlaid with silver and semi-precious gems. How about an article in *The Leather Craftsman* on the procedures of doing this inlay work . . . Thanks for the extra subscription blanks you sent me. You must have anticipated my needs for I was just getting ready to write and ask for them."

Keep up the work, leather craftsmen. Your contest is going well and there are winners galore ahead.

Progress Prize Winners

The second stage of our "10,000 PRIZES" contest has been reached. Prize winners were those who were highest in points, achieved by introducing *THE LEATHER CRAFTSMAN* to new subscribers, in the five Areas. The Progress Prize winners are:

Area I: Wm. A. Thompkins and Mary T. Kerekes, tied.

Area II: Wade W. Donaldson

Area III: Philip E. Gill.

Area IV: Tom Swafford.

Area V: D. G. Fraser.

All these winners each receive the **PROGRESS PRIZE** of 30 Craft-tools of their choice, value \$35.00 to \$75.00 depending on tools chosen. For those of you who did not win either a Pace-Setter prize or a Progress Prize, you can still work towards the 17 biggest prizes . . . to be awarded at the end of the contest.

These prizes are: The Grand

Prize, insured for \$3,000.00, a masterpiece of leather art by Al Stohlman, on which this master craftsman spent 140 hours of inspired work.

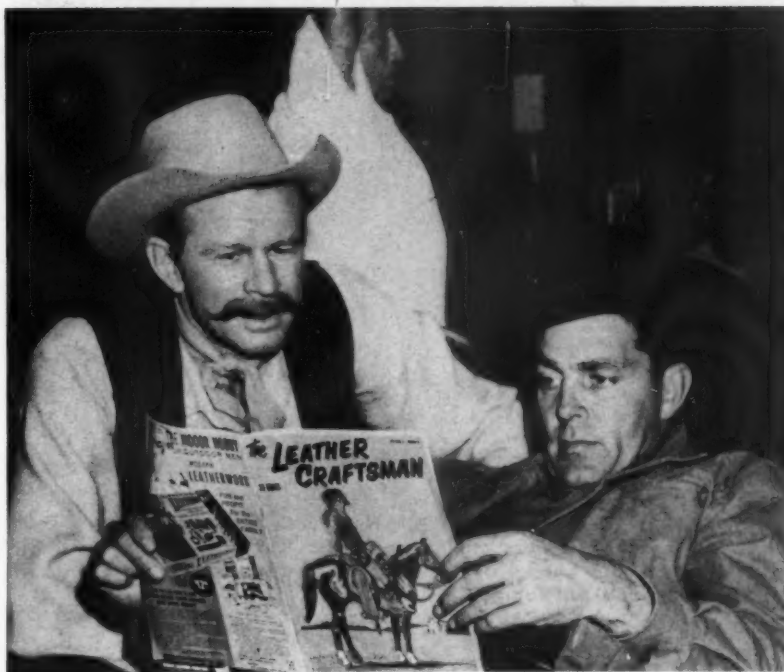
The 2nd Prize, an original work of leather art, carved and dyed by Sal Borja, reproduced as a cover for *THE LEATHER CRAFTSMAN*'s Volume 1, Number 6. This is a fitting consolation prize for the contestant who **ALMOST** attained top in this contest and just missed receiving the Al Stohlman picture.

In addition, the final winners in each area get the Gold prizes, each valued at \$466.55.

Those who place second in each area get Silver prizes, valued at \$146.75 each.

Finally, those who are third from top in each area get the Bronze prizes . . . a lifetime subscription to *THE LEATHER CRAFTSMAN*. This is now valued at \$100.00 each, may be worth more as this magazine grows.

WHO READS THE LEATHER CRAFTSMAN?



(Photo by Martin Delonge, Inglewood)

THE LEATHER CRAFTSMAN rides with **TALES OF WELLS FARGO**—Center of this picture is occupied by Dale Robertson, star of the TV series. At left, and hiding behind handle bar mustaches, is our old friend and saddle-maker-turned-actor, Cliff Ketchum. The picture was shot on the sound stage while Dale was canning some film for the current **WELLS FARGO** TV shows.

You too can be a winner. It's easy to win valuable prizes, and you may be the lucky leathercraftsman who will wind up owning the 26 x 36 inch masterpiece of leather art by Al Stohlman, mounted with silver and beautifully framed.

To win, just introduce *The Leather Craftsman* to your friends and acquaintances, as the five pace-setter winners have done.

Sell subscriptions to people who will profit by reading your magazine—to members of your groups, to clubs, schools, libraries, hospitals, doctors' offices, barber shops, beauty parlors . . . wherever one or more persons have a few spare minutes.

Leathercraftsmen, you know the advantages of leathercraft; you know the value of *THE LEATHER CRAFTSMAN* magazine. The more good leathercraft is appreciated, the more valuable your work will become.

The more you tell—the more you sell—the more chance you have of joining our pace-setter and progress winners in their march to the big first prize, that beautiful masterpiece of leather work by Al Stohlman.



(Photo by Daniel Nilva)

FROM NEW YORK TO HOLLYWOOD—New York Leathercraftsmen's Guild members compare progress on their projects: (Left to right around table) Bob Hartmann, Bill Coan, John McCormick, Hertha Ponko, Rene Moreno, (left in background) Bill Rodman.

AT FLINT: 5th Assembly

On May 2nd and 3rd, 1959, Leathercraftsmen from all over the United States and Canada will gather at the Hotel Durant for the 5th International Assembly. This is a non profit organization and anyone interested in leather is welcome to attend. There will be demonstrations on tooling, carving, assembly, and all forms of leather techniques. The best craftsmen in each field are being invited to demonstrate. The Salon Exhibit will consist of the finest pieces of work from each Guild. The committee is planning an extra special surprise that will be of interest to all attending.

Registrations may be purchased at the Hotel Durant and will admit members or guests to the exhibit, demonstrations and commercial exhibits for both days. A tour and a social hour have been planned that should be entertaining. Also the Hotel is within walking distance of the main shopping district. A banquet Saturday evening will be the highlight of the Assembly.

So, come on to Flint, members and friends. Let's make the whole town buzz with excitement as our Assembly breaks another record for attendance and interest in this fascinating world of leather.

REMEMBER; MAY 2 AND 3, 1959, HOTEL DURANT, FLINT, MICH.

BOOKS REVIEWED

DOODLE DIGEST—40 unbound, 11" x 17" sheets in envelope with template—\$2.95 Craftool Co., Los Angeles.

This is a collection of 40 of the well known Doodle Pages, together with a new template. The lack of binding has the advantage of leaving the pages free to be handled on the drawing board or wherever the craftsman is working.

Art by Ken Griffin, Cliff Ketchum, Jack McDougall, Christine Stanley, Al Stohman, Fletcher Whitlow and others are included. The art is prepared for immediate use or altering at the desire of the craftsman. Use of the swivel knife and the specific stamping tools are clearly shown.

In addition to the instructions on how to use knife and stamps, some pages are devoted to "how to dye" . . . to filigree and to emboss.

Quoting from one of the pages: "Designing, like playing the piano, is a matter of practice." Use of these pages gives craftsmen that necessary practice, following the best work of craftsmen and artists.

For those who are contented to be leathercraftsmen rather than original artists, the Doodle Pages are invaluable. He needs only to trace, enlarge, or reduce. If he traces, he can see just how each tool impression, as well as swivel knife cuts, should look on his finished work.

MOM TEACHES LEATHERCRAFT

By JEWELL DAUGHTERTY

My mother is 64 years old but has been doing leathercraft for only two years. Last summer, she helped teach it at Camp Bruin, California.

There were about 60 ladies in this Homemaker's Camp and most of them wanted to learn leathercraft. Mom agreed to help the instructor for about two hours a day, but it ended up with Mom putting in a full day every day. There was so



Lucy (Mom) Murray (left) and Helen Ritner (next) take a break from a 60-woman beginners' class at Camp Bruin, Calif., last August.

much leather pounding going on that it kept one lady busy going down the mountain every day for leather and supplies.

At the end of the week of camp, Mom came home all tired out, but the satisfaction she had of helping the others learn leathercraft was plenty of compensation for her time and trouble. Recently she said:

"I hear that the doctors are prescribing leathercraft to people who need to relax. Who needs tranquilizers? Hooray for Leathercraft!"

Your reviewer can heartily recommend the Doodle Digest to all who do not have complete files of Doodle Pages. Those who do have such a complete file will not need this recommendation—just the information that this collection is available to supplement their idea and art files.

By ARTHUR R. TANNER, JR.

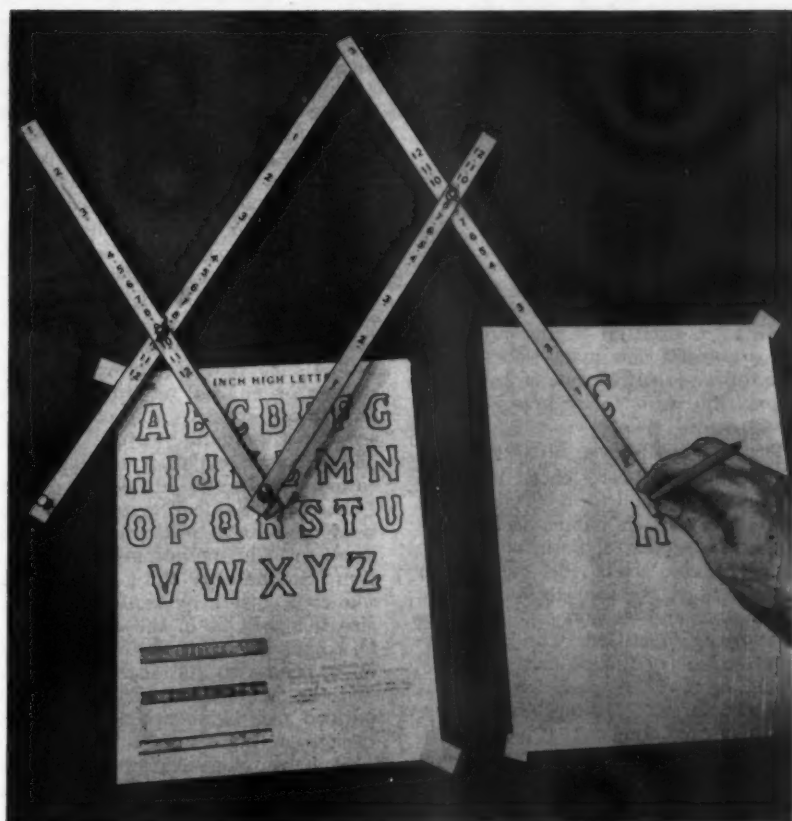
Here we have a device that was not originally and solely designed to be used on leather, but because its potentialities are so particularly adaptable to this craft we cannot afford to exclude it from the leathercraftsman's inventory. Webster defines the pantograph as an instrument, essentially of four light rigid links jointed in parallelogram form, to copy maps, drawings, plans, or the like on any predetermined scale. To translate this into more simple every day terms, we can say that a pantograph is a means of enlarging or reducing any original drawing, sketch, picture, or the like. Every detail of the reproduction will be in exact proportion to its counterpart in the original copy.

Webster's word "instrument" is somewhat misleading because it might give the impression that the pantograph is quite complicated in design and would therefore tend to be difficult to understand and to operate. Definitely contrary to this first impression, the pantograph is simple in both design and operation. Even children as young as eight years can be taught to use a pantograph in a matter of minutes. Certainly, therefore, leathercraftsmen have no reason to stand in awe of it. Types and styles may vary from the suspended pantograph with metal arms for accurate engineering work to the inexpensive wooden form which is sufficiently accurate for ordinary outlining such as it will be called upon to do for the leathercraftsman. Regardless of the style, type and price the principle and operation is always the same.

The pantograph opens up an entirely new field to the majority of leathercraftsmen—that of creating and designing our own patterns. Unfortunately, most of us are not artists and are not capable of doing free hand work. We depend solely on the talented who create the patterns for us.

Leathercraft is one place where it is not a disgrace to be a "copy cat." The pantograph will make better "copy cats" out of the average leathercraftsman. We all have our favorite flower, stem, leaf, etc., that we would like to interchange with other combinations so as to use it more often but, because they do not match up in the original size, we are forced to abandon the idea and use the original tailor made pattern. This is not necessary if a pantograph is used because it will "juggle" the sizes so that all parts can be made proportional to each other. Think of what this does to your pattern stock. You now have any num-

THE PANTOGRAPH



ber of combinations to choose from both in size and design. Now because of the magic of the pantograph you can gaze at your finished project in complete satisfaction because it represents your own workmanship right from the first step in designing the pattern even before it goes on leather to the last step of applying the protective coatings. Now it is possible to inject a shot of originality into leather work which the average leathercraftsman had been unable to do previous to his introduction to the pantograph.

Orders can now be filled for personalized leather goods which heretofore had to be refused because the leather worker was not capable of transferring the copy into an attractive pattern. The customer is now able to say what he or she wants on the particular merchandise he is ordering rather than having to make a selection from designs already adapted to the article. The pantograph opens up a new market for the leathercraftsman because he can now cater to the customers who like the modern trend in design rather than the conventional art which has

become more or less a trademark of leather patterns down through the years. Being able to personalize an article seems to be one of the tricks of the trade in order to increase sales in this modern day and age. Now there is no reason why the leathercraftsman cannot profit by this trick in order to put cash into his cash register. Such things as monograms, business slogans, trademarks, symbols of occupations, hobbies, etc., can be easily reproduced to the correct size with the pantograph and then worked into an attractive pattern on leather—much to the delight of the customer.

The pantograph has eliminated the size barrier that has always existed between original patterns and the size of the desired product or of the leather available. There have always been plenty of patterns available but they never seem to fit the space that must be filled by the pattern. The pantograph has made available any size pattern to fit any size space. Therefore, it has made available any number of patterns because patterns that have been drawn

(Continued on Next Page)

PANTOGRAPH *Continued*

for other crafts can now be adapted for use on leather. Your neighborhood hobby and craft store can now be a source of material for use on leather. In like manner, we must not forget the local library where we can find an unlimited supply of patterns at no cost at all. The alert craftsman can find a wealth of material in the newspapers and magazines which he can store up for future use. All these possibilities for pattern material have been made available to us now that the pantograph has allowed us to forget about size. Seasonal patterns are now available to be used on leather products. This opens a new market for selling appropriate leather goods to customers who want to be in style with the season (winter scenes, Christmas novelties, sports, holidays, etc.)

We have all experienced the time when the demand for a certain popular leather article has made it necessary to repeat the same pattern many times. Here the pantograph comes to the rescue to relieve the monotony and tension that often accompanies repetition. The basic outline or size of the project obviously must remain the same but there is no reason why the pattern for the carving or tooling cannot be changed. Call in the pantograph to design alternative patterns for the same project and when one pattern becomes tiresome, a new one may be substituted. Thus the thrill of leathercraft will return and your work will once more be a pleasure.

A smart buyer nowadays is particularly interested in an item that has been recommended or advertised as paying for itself. The pantograph definitely falls under that heading. It has been pointed out previously in this article how it makes use of a wide range or variety of patterns to indirectly increase sales but it also has a direct effect on economy in leatherwork. Every craftsman has experienced the discouraging moment when he lays a pattern out on the available piece of leather and finds that it is either just too small or that due to a previous cut, it isn't the right shape or size that can be used for this project. The only obvious solution to this problem is the simple and expensive way out—that of buying more leather. The smart economical way is to resort to the pantograph. In many cases the old fashioned adage, a miss is as good as a mile, holds true. When applied to leatherwork many times that miss is only a quarter of an inch or at the most one-half inch. Here is where the pantograph can pay for itself by

reducing the pattern slightly in order to fit the leather available. It makes little or no difference to the customer and in most cases it is not even noticeable if the particular project is reduced as much as one-half inch. On the other hand, it means a great deal to the craftsman to be able to do this. It is easy to realize that the smart and profitable craftsman is the one that keeps his scrap pile as low as possible. The pantograph is one way that this trick of the trade can be accomplished. It is amazing how little, odd-shaped pieces of scrap, that cannot be avoided, can now be used because the pantograph will make patterns and designs that will fit them.

The fact that a pantograph can reduce or enlarge as little as one-eighth of an inch is probably the most predominate feature of this gadget which makes it so adaptable to leathercraft. We always have that space that we feel is too large to be done in background and it is too small to fit in the normal flower pattern. So the only thing to do is to reduce a pattern by pantograph to a size that will fit in the small space. Of course this example can also work in reverse with the space too large and the pattern too small, then the pattern can be enlarged instead of backgrounding a large area.

Probably the nearest competitor to the pantograph for enlarging and reducing is the square method. This is the well known method of proportional squares to obtain a reduction or an enlargement. The drawing to be copied is ruled in squares of convenient size, and the copy is then made free hand on paper which has been ruled in corresponding squares, larger or smaller. Let me call attention to the "free hand" part of this method. That is where this method causes trouble because it is here that any person attempting to use this method finds out quickly that he or she must have a certain amount of artistic ability in order to have the reproduction appear like the original copy. None of these extra talents are needed with the pantograph. A steady hand to make a pointer follow over the line is all that is required and the pantograph does the rest. The square method cannot be accepted simply because it is inexpensive and the materials (pencil, paper, and ruler) are available in every toolbox. We must recommend the method that is accurate and fast—the pantograph.

The leather craftsman will obtain perfect results from the pantograph on his first try because it is so simple to understand and operate. This cannot be done with the square

method because it takes many practice sessions before satisfactory results can be obtained. This feature is especially attractive to the leathercraft instructor who should always include a class on enlarging and reducing. He will find that his pupils will be eager to try their luck with the pantograph after a simple demonstration. This will not be true if he chooses to teach the square method because the normal pupil does not have the patience to keep trying and when he sees his reproduction taking the shape of some modernistic drawing instead of a pretty flower, he is ready to throw his hands in the air in disgust.

Manufacturers of pantographs have made models that are available to leathercraftsmen at drafting supply stores, hobby and craft centers, and also at leading stationery stores. They are not expensive and many models cost no more than the most common leathercraft tools. The construction is so simple that it is not hard to duplicate the pantograph in your own home workshop. The attached drawings, photographs, and instructions will be helpful should you choose to make your own.

HOW TO MAKE YOUR OWN PANTOGRAPH

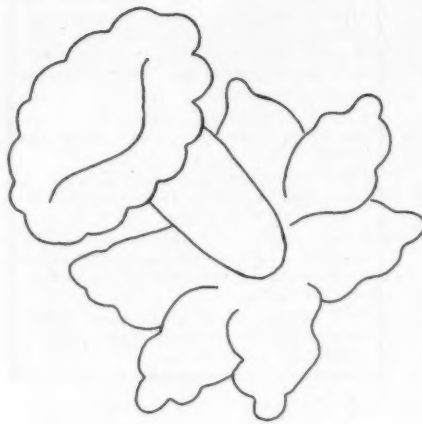
It takes only a little time, easy to get materials and common home workshop tools to make a pantograph.

The list of materials consists of:
2— $\frac{1}{4}$ "x $\frac{1}{2}$ "x13 $\frac{1}{2}$ " pine lattice strips
2— $\frac{1}{4}$ "x $\frac{1}{2}$ "x17" pine lattice strips
3—6/32x $\frac{1}{2}$ " brass machine screws
1—6/32x2" brass machine screw
5—6/32" brass nuts.

Your neighborhood lumber yard will stock the lattice strips in a wider size but they will be glad to rip it for you down to one-half inch wide. A substitute for this lattice strip is the common yard stick. Your local hardware store or paint store will be glad to give you a couple of yard sticks which you can cut to size. The 6/32" machine screws and nuts can also be obtained at the hardware store.

Draw a center line on all strips. On this center line mark off all the requirements for holes as detailed on the enclosed drawing. Drill all the holes. Add the guide numbers above or below each hole as per drawing. These numbers will be used as a guide in setting the pantograph. Next take the two-inch machine screw and grind or file a point on one end. This will be used as the tracer point.

(Continued on Page 18)



SAME PATTERN ENLARGED WITH PANTOGRAPH
SET ON GUIDE NUMBER 6

13 1/2"

**MATERIAL -
1/4" x 1/2" PINE
LATTICE STRIPS
DRILL ALL HOLES
EXCEPT PENCIL HOLE
WITH 9/64 DRILL**

FOOT FULCRUM
STATIONARY POINT
(NAIL)

1/4" DIA PENCIL HOLES

MEASUREMENTS ON THIS DRAWING WERE TAKEN FROM
A DIETZGEN⁶ PANTOGRAPH

**AVAILABLE
TODAY**



PURSE

ASSEMBLY AND LACING

LACING

**ALL TYPES &
STITCHING**

**GICK LEATHERCRAFT
BOOKS COVER EVERY
PHASE OF LEATHER
WORK INCLUDING
HUNDREDS OF MOVIE
TYPE PHOTOGRAPHS.**

Ask your local dealer or order now . . .

- ☐ BASIC LEATHERCRAFT . . . \$2.00
- ☐ PURSE ASSEMBLY 1.50
- ☐ LACING75

Other books available

- ☐ COPPER ENAMELING . . . \$1.50
- ☐ WOOD FIBRE FLOWERS . . . 1.50
- ☐ MOSAIC AND MOS-AIDS . . 1.50

Name _____

Address

City.

State

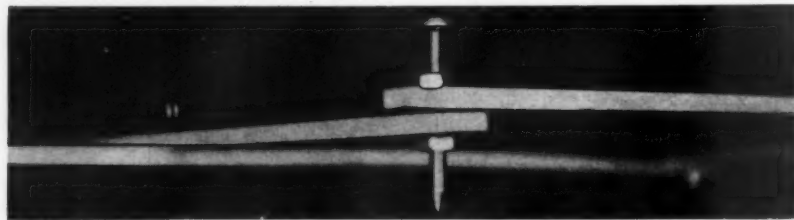
PACIFIC ARTS AND CRAFTS

4921 Exposition Blvd. • Los Angeles, Calif.

(Continued from Page 16)

Now we are ready to assemble the pantograph. The two long bars or strips are connected together at hole "B" with a machine screw. This set is laid on a flat surface to form an inverted "V". The short bars or strips are joined together at hole "A" with a long tracer point machine screw. This set will take the shape of a "V" and is laid on top of the long set so that the same guide number corresponds on all four bars. The same guide numbers are joined together with machine screws. Now we are ready to establish the fulcrum or foot for the pantograph. A nail is passed through the hole in the lower left hand end of the long bar. The nail is driven in only half way into a board so as to allow the pantograph to move about this point. A pencil is inserted into the hole on the lower right hand end of the long bars. Now we have a fulcrum, tracer point and pencil in line across the bottom of the pantograph.

We are ready to make an enlargement. Place the original copy under the tracing point and the blank paper under the pencil. By moving the pencil with either hand, copy the original by carefully following the lines of the original with the tracer



point. When no lines are to be made or movement to a new section is necessary, lift the pencil from the paper. Trial and error drawings

FOR YOUR MEETING..

ASK FOR OUR
Interesting

FILM

COLOR



AVAILABLE FOR FREE SHOWING TO YOUR GROUPS! 16mm leathercraft instruction films in sound and technicolor are available at your nearest Tandy store for **FREE** showing to your groups.

FILM 1 — Beginners Leathercraft — prepared for family groups and young age groups.

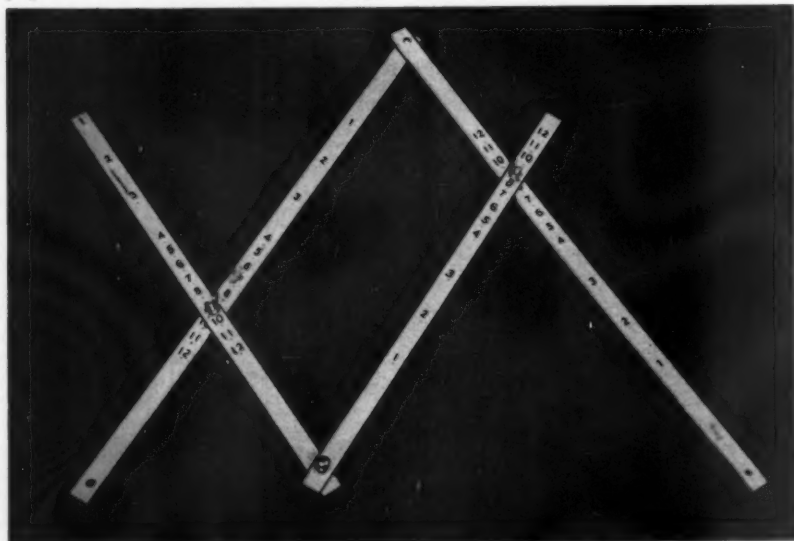
FILM 2 — Art of Leather Carving —
Shows all the details of carving and assembling a leather project.

FILM 3 — Art of Figure Carving — Reviews basic carving techniques with special emphasis on the new art of figure carving and dyeing.

Reserve one or all three films NOW.
Call or write nearest Tandy Store.
Listing on page 42.

must be made until the right size is reached. The higher the number, the larger the copy. By testing four points, top and bottom, left and right, the finished size can be quickly determined.

To make reductions, place the tracer point at the outer bar and the pencil at the center. In other



SAVE THOSE LONG, NARROW SCRAPS

BY MAKING THIS

MEMO PAD CASE



By THELMA SHOBAKEN

Here is an item that I have found to be a good seller and an excellent use of some of my odd sized pieces of leather.

The idea of making it occurred to me after I found that, in cutting wallets out of a hide of calf, I was left with a piece too long for a key case without a good sized waste, yet too narrow for a wallet back. Just then I happened to have a memo pad that was a mess—so, I figured out a cover for it.

Several people saw the result and at a neighborhood Scout Leaders' meeting, ordered sev-

eral. This cover makes an attractive way to take notes and, because it is so compact and easy to carry, it is not easily lost.

Measurements are as follows:
FRONT PIECE . . . 10 $\frac{1}{4}$ " x 2 $\frac{7}{8}$ " of good carving leather.

INSIDE FRONT POCKET, 3" x 2 $\frac{7}{8}$ ".

INSIDE BACK POCKET, 3 $\frac{3}{4}$ " x 2 $\frac{7}{8}$ ".

These inside pockets can be any kind of light weight leather. Leave them natural, or dye them to match the front.

The pattern shown here can be filigreed or backgrounded. Any type lacing may be used. The design was reduced to size from a regular wallet design.

You get the perforated notebook filler from any Woolworth store. It is their stock item No. 1-114F. Cost for 2 pads is 15 cents in the USA.

The pad fits snugly into the larger pocket. Use the other pocket for calling cards or addresses you have written on the paper and don't want to lay aside. Sometimes, I stamp the word "ADDRESSES" on it, using gold foil under a type slug.

ADDRESSES

10,000 Prizes

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To readers of

The Leather Craftsman

See announcement on page 4

**Enter NOW and
Get A Prize!**

DOODLES IN LEATHER

INDIAN HEAD PHOTO ALBUM

by Gus Bouquet

BEVEL ONE SIDE OF
EACH FEATHER

USE
TOOLS
SHOWN:

BEVEL BOTH SIDES
OF FEATHER'S
CENTER...
204



TO DYE:

AIR BRUSH THE
FEATHER TIPS WITH
WHITE.. RED AND
BLUE ON THE
LOWER PORTION
OUTLINE IN
BROWN....

IF YOU DON'T HAVE AN
AIRBRUSH LEAVE FACE
AND HEAD DRESS NATURAL

AND DYE BACKGROUND DK. BROWN....

• PATTERN •
• FULL SCALE •

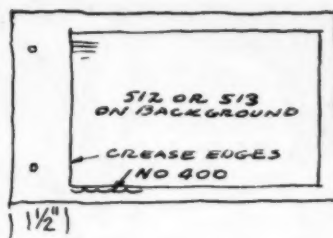
KNIFE
ONLY

ASSEMBLY :

ALL-LEATHER ALBUM



7/8 OZ COWHIDE



1 TRACE INDIAN HEAD DESIGN ON TRACING PAPER OR FILM .. THEN TRANSFER TO THE CASED LEATHER... GOUGE A FOLD LINE ON THE FLESH SIDE OF THE LEATHER, 1" FROM THE END .. (SEE DOTTED LINE)

CARVE THE DESIGN AS SHOWN.. BASKET WEAVE THE BACK COVER... CEMENT SKIVER TO THE FLESH SIDE.. 2 DYE WITH AIR BRUSH OR LEAVE NATURAL.. LACE THE EDGES.. USE "CHICAGO" SCREWS OR LEATHER THONG TO HOLD PAPER IN PLACE..

3 CUT PAPER 9 1/2" x 13 1/2": USE 1" x 9 1/2" FILLER STRIPS BETWEEN EACH PAGE

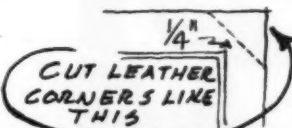
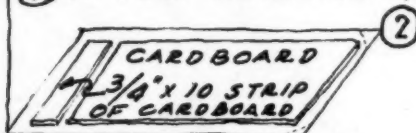
FABRICATED ALBUM

4 CUT CARDBOARD (2 PCS) 10" x 14"

5 CUT TWO PIECES 2/3 OZ. CALF, 11" x 16"

6 CARVE THE INDIAN HEAD ON THE COVER PIECE, USE BASKET WEAVE & BORDER ON BOTH COVERS

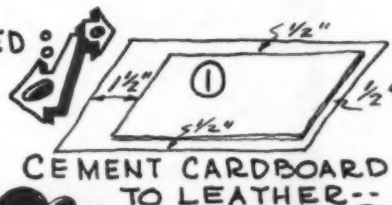
7 AFTER CARVING & DYE HAS BEEN APPLIED :



PUNCH 3/16" HOLES / COVER WITH SKIVER TO EDGES ... THEN LACE



ALL STATIONER'S SUPPLY HOUSES CARRY BLACK ALBUM PAPER



WITH THIS TYPE OF CONSTRUCTION YOU CAN PAD THE COVER WITH COTTON, OR MODEL AND RAISE THE DESIGN... IF PERMANENT CEMENT IS USED ON THE ALBUM, NO LACE IS REQUIRED.

(DID YOU NOTICE THAT DOTTIE USES A STRIKING STICK ?)

Jim Bouquet



Christina
Stan

DOODLE PAGE of the MONTH FOR HORSE LOVERS

By CHRISTINE STANLEY

When we ask Christine to carve a horse for us we always order a bale of hay. We expect at any time one of her horses will step right off the leather and want to be fed. The remarkable thing is that viewing the work of leathercraftsmen from all over the country one gets the feeling her horses have sired an excellent generation of offspring. By carefully working from photo-carves of Christine's work, hundreds of leather carvers are producing beautiful figures of horses to use in their work.

A little thing to remember, but OH SO important is the highlight in the eye. Without it you have a picture of a blind horse. The highlight is made by merely leaving a small spot of undyed natural leather when dyeing the eye. Be sure it is in the proper place too. It is an expression characteristic that when misplaced can change the entire character of the animal.

This head can be carved with or without the halter. When the halter is used it creates a subtle feeling of ownership with the viewer. Without the halter, there is a feeling of freedom and individuality of the animal. Something to be admired but not handled, so to speak. The characteristics to look for in any figure carving are those that seem to add life and movement to the subject. Without them the viewer finds the subject cold and unattractive.

One expects to find shadows cast by certain areas of a figure such as the mane and jaw. Be sure you have these shadows in your finished carving to give it the roundness and form it needs.

In the floral portion of the page the wild rose is presented with a very pleasing introduction of tools not formerly used in the standard wild rose design. We are especially pleased with the flower centers where the No. 344 seeder surrounded by the No. 301 border tool and bold nicks made with the swivel knife form a completely new treatment of the seed area. Tie this in with a border made with the No. 301 and you have, as we say in the trade, a design that is really working for you.

A different effect in the leaf is made by using the No. 119 lined beveler to form the ribs of the leaf and add texture. This gives the leaf a curly natural appearance.

You might wonder why there are no tool numbers shown around the horses' head. We did. We even asked Christine about it and, boy, did we find out! It seems she just doesn't go for the idea of arrows sticking around in her horses and on second thought, we agree. The tools used are the regular figure carving tools. Any questions about how they should be used can be answered in the book, *Figure Carving*, by Al Stohlman. The same is true of any problems you may have in the dye work.

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Rocks On Your Belt

By EVERETT V. TRAYLOR



(Photo by Bob Freeman)

Finished belt with petrified wood sets.

Whether you are a rock collector or just have a few nice stone sets you would like to use, you'll want to mount some of them on walking display. One leather article suitable for mounting gems is a belt.

If the idea appeals but you don't have settings, artificial or real ones may be removed from costume jewelry and mounted on the belt. Removing sets from a bracelet is usually just a matter of slipping a thin knife blade between stones and bezel cup (mounting) and gently prying all around until the set slips out.

A wide belt is better than a narrow one if you want to use a carved design with the stones.

In working out the overall design of the belt several things must be considered. The first is the number

of stones to be used. Too many stones would make the belt look overdone if a carved design is also used.

Second, the color of the stones should go well with the type of finish or dyes used on the leather.

Third, the stones may be incorporated into the carved design by planning each one to occur as the flower part of a design or just as a flower center with carved petals surrounding the stone.

Real semi-precious stones are much preferred to imitations made of plastic or glass. To find a source of good stones look in your phone book under the heading of lapidary supplies or rock shops. They will have many suitable stones in the rough or already cut and polished.



(Photo by Bob Freeman)

Completely carved and colored belt with bracelet. Gaps to be filled by stone settings. Notice markings where holes will be punched.

A rock shop can usually direct you to a hobbyist who has equipment to cut and polish a special stone that you might want to use.

Many types and sizes of mountings are also available at the lapidary supply stores.

However, all of the materials you need can be purchased in a variety of five and ten-cent store.

A costume jewelry bracelet was used to form the bezel cups for the belt shown. The cups in this case have high sides and provide part of the design. Bezels designed for semi-precious stones usually extend less than halfway up the side of the stone.

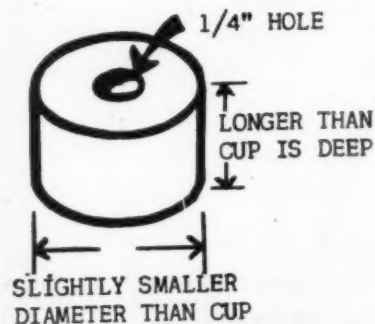
If you wish to use a low flat stone use a low bezel. Different sizes and shapes may suit the particular belt design chosen. Rectangular settings may be alternated with round, etc.

The procedure shown here will be basically the same for most types of costume jewelry.

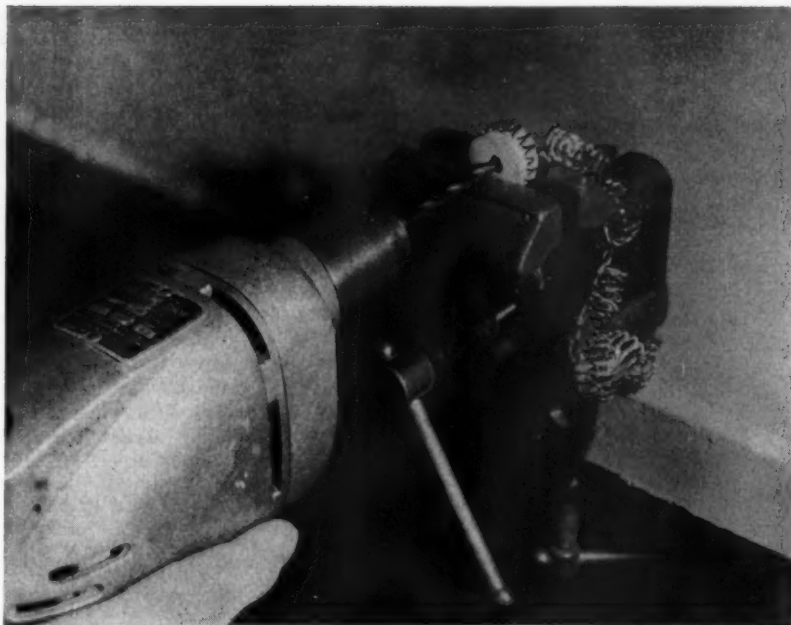
First is the removal of the bezel cups from the bracelet chain. Ordinarily the bezel cups are held to the bracelet chain by rivets. Pictured is the drill ready to drill out the rivet, thus separating the bezel cup from the bracelet. This at the same time makes the correct size hole for riveting the bezel cup to the belt. Use a drill bit that will make a hole the right size for your rivet. In this case a 5/32" bit was used. Short neat rivets fasten the cups to the belt.

Important: Small pieces of metal (in this case the bezel cup) must be held in a vise or with pliers when being drilled with an electric drill. Otherwise the metal may become a fast moving saw when spun by the drill bit.

In turn, care must be taken in holding the bezel with the vise or pliers so that the bezel is not bent or scarred. The vise jaws may be padded with paper to prevent scarring. The accompanying diagram shows

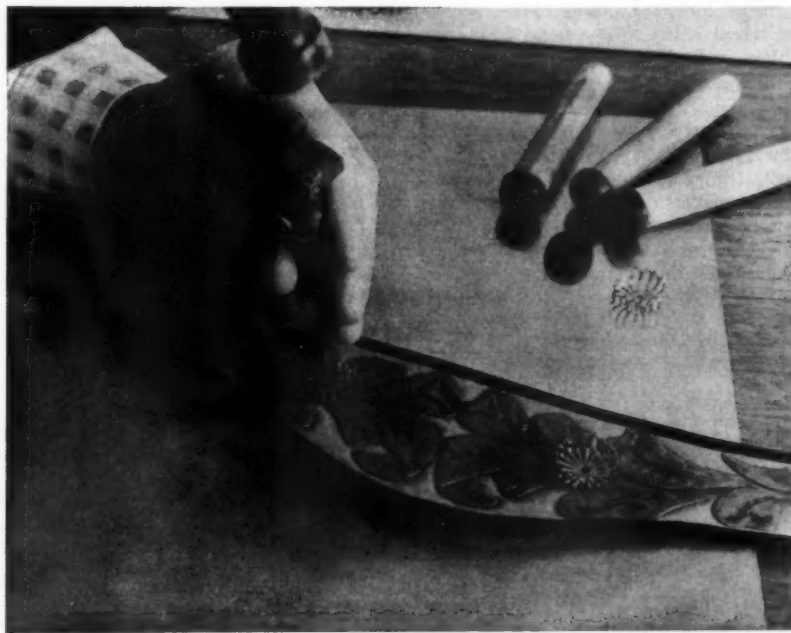


MAY BE MADE FROM DOWEL
OR BROOM HANDLE



(Photo by Bob Freeman)

Drilling the bezel cup for removal from chain and to make proper size hole for neat rivet.



(Photo by Bob Freeman)

Riveting bezel cup to belt. In background, stones are still on their polishing sticks, one removed.

the jig used to protect the bezel while being clamped in the vise. To make the jig, cut a piece of dowel or broom handle to size and drill a $\frac{1}{4}$ " hole in the center. The jig is inserted in the cup and clamped in the vise for drilling.

The method of riveting the bezel cup to the belt is pictured. After the rivets are in place, a metal rod

or bolt is used to clinch the two parts together.

After placing the stones in the bezel cups, clinch the metal tight against the sides of the stone, using a metal burnisher or a stick of hard wood and "pushing" the sides in place.

That's it—a small extra effort for an extra touch to your leather work.

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Paramount Studios, Plymouth, Pa.

STIRRUP LAMPS

By SAM W. BACAK

Making a set of lamps from a pair of stirrups is a project that provides a great deal of satisfaction.

When completed the resultant lamps are a beautiful and useful item.

The lamps are built over a pair of No. 12 X Lone Star Roper Stirrups. The outer covering is 7/8 oz. carving leather. The inside covering is cape or a similar lining leather that has a degree of stretch. A medium or dark brown has the best effect.

Since it is much more difficult to cover the outside of the stirrup in one piece and the inside in one piece, it is much more feasible to cover only one half at a time. It's a lot easier on the leather supply, too. The tread cover conceals the opening in the center. The tread cover is cut and carved from the same weight leather as the carved outer coverings.

The stirrup bolt is replaced by a wooden dowel 1 1/4 inches in diameter and 3 3/8 inches in length. The dowel is covered by 2/3 oz. carving leather. Figure No. 1 gives the cutting patterns for the carved leather pieces.

Carve and finish the outer covering pieces. You must now decide whether you want the project laced or stitched.

If lacing is desired it is done much the same as a handbag with the exception that it is better to punch the lacing holes in the carved piece before assembly.

piece. Cut the inside lining plenty oversize. The excess can be trimmed off after it is cemented down. Glue the inside covering flat to the carved piece, as in Figure 2. Using a hand awl, go through the holes punched in the carved piece, completing hole through inside covering. Hand stitch using 2 needle method described in the Gick Book on Lacing and Saddle Stitching. Complete the other side the same way.

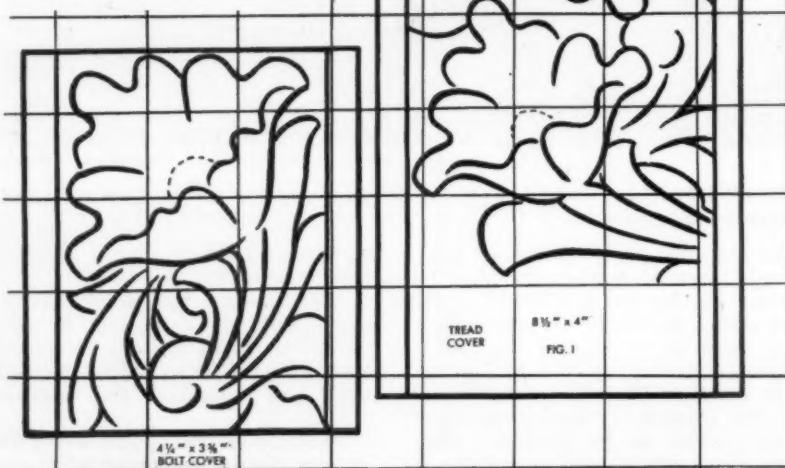
Carve and finish the tread cover. Coat flesh side of tread cover with all purpose cement. Coat portion of tread to be covered. (Top and bottom.) When tacky, cement cover to tread. Be sure the tread cover is centered and wrap around it snugly. Bring ends together in a butt joint.

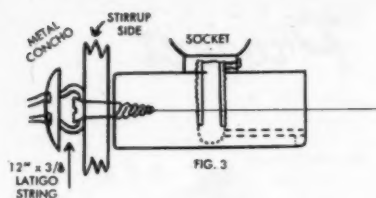
A section of threaded lamp pipe 1 1/4 inches long is used to attach the brass socket to the wooden dowel used in place of the stirrup bolt. Thread the section of pipe into the socket base and secure tightly with the set screw. A hole slightly smaller

The lamps I made were stitched with 6 cord Irish linen shoe thread.

Using a stitching punch (8 hole and 2 hole) punch all around carved piece about 1/8 inch from edge. Apply a coat of all purpose rubber cement to the flesh side of the carved piece and to the outside of the stirrup. Let dry until tacky. Cement the carved piece to the outside of the stirrup. Be careful to center it so the stitching holes are even all the way around.

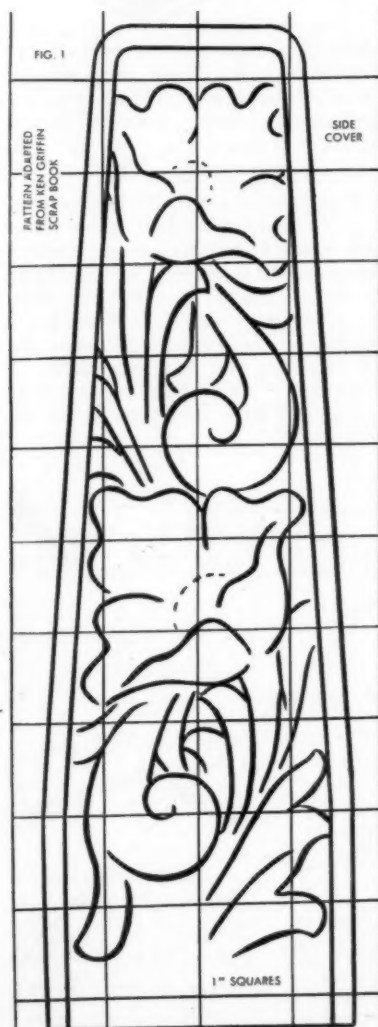
The cape inside covering is now applied using the same method as on the carved





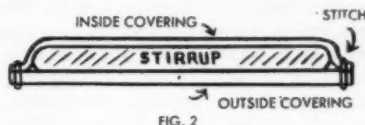
than the pipe is drilled into the dowel at a right angle and is approximately 1 inch deep.

A $\frac{1}{4}$ inch hole is drilled into the dowel from one end to meet the center hole. This $\frac{1}{4}$ inch hole is drilled about $\frac{1}{4}$ inch from the edge. (Figure 3). Cut a notch at the end of the dowel into the $\frac{1}{4}$ inch hole to provide a place for the cord to come through. Thread the wire through these holes and up through the socket. Then screw the socket and pipe into the center hole. Before the pipe is screwed into the center hole it is necessary to cement the leather covering to the dowel. A hole is cut in the center of the dowel cov-



ering for the pipe to go through. If it is slightly oversize the collar on the socket will cover it.

Now that the stirrup is covered and the socket and dowel assembled, the dowel assembly is attached to the stirrup with two $1\frac{1}{2}$ x 10" flat head wood screws.



Center punch the center of each end of the dowel as a starting point for the wood screws. Drill a hole in the stirrup covering (where the original bolt went through) large enough to accommodate the shank of the screw.

Make sure you go through the center of the bolt hole.

Before running the screws into the dowel, it should be put through the center of a latigo string 12 x $\frac{3}{8}$ ". This provides a method of attaching a $1\frac{1}{4}$ inch metal concho to cover the screw head and finish off the project. Use bleed knot.

To complete the lamps, harps are attached to the threaded upper part of the sockets. The shades are attached to these with a fancy lamp shade bolt. All the lamp hardware can be purchased at any hardware or electrical store.

The lamps may be attached to a wooden base if desired, but are stable enough as is.

The shades I used are picture shades and they set the lamp off very well.

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KEY-KADDY — A One Evening Project

By JIM MURPHY

Do extra keys have a habit of misplacing themselves around your home or shop? Do you keep a spare set of car keys in a buffet drawer—the basement key on a nail behind the door—and the key to the food freezer on your kitchen shelf? I did too, until the Key-Kaddy came along!

After counting I was surprised to find a total of six keys, infrequently used, and scattered at random throughout the house! And this count didn't include the small "well-hidden" ones that accompany such items as the typewriter, sewing machine and suitcases!

You, too, can corral your elusive keys with the Key-Kaddy. If you have time for an evening's project, let's step-by-step it together!

The Key-Kaddy is built on a $\frac{3}{8}$ inch plywood skeleton. Into its construction will go two unusual items—upholstery tacks and either cup or curtain hooks. The brass-plated tacks and a permanent cement fasten the two principal pieces of leather to the plywood backing. The cup or curtain hooks serve as hangers for the keys. Now to get started.

(1) The Plywood Backing.

Our first step is to cut the plywood to the size given in the bill of material. Next plane the top and bottom edges to approximately a 45 degree slope. This allows the leather flap which forms the front to conform to the arc made by the sides. Now drill two holes near the top large enough to accommodate mounting screws so that the Key-Kaddy, when complete, may be hung on the wall or inside a cabinet. These holes should be at least one inch from the top edge—otherwise, their dimensions are not critical.

Your next step is to cover the face of the plywood with skiver. The appearance is improved, however—when the Key-Kaddy is open—by lining both the face of the plywood and the inside of the flap. If you wish to line both, wait until the flap is attached to the plywood.

(2) The One-Piece Top and Sides.

The top and sides consist of one piece of 6 ounce leather. Cut a double pattern using the dimensions shown for locating the centers of the arcs A-B. Transfer the pattern to the leather, cut, gouge the fold lines, and attach to the plywood backing with permanent cement.

(3) Front Flap and Design.

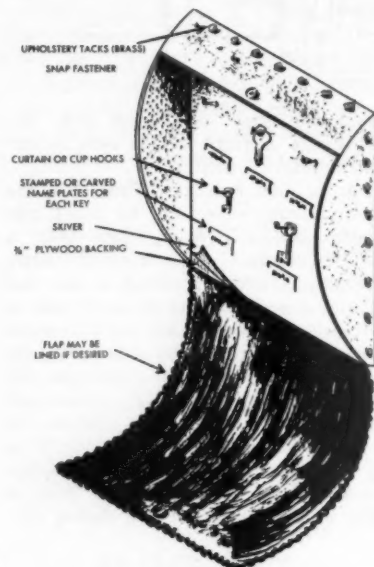
The simple key-hole design is applied with a minimum of tools. All you need is your swivel knife, a beveler and a background tool. The design is superimposed upon one-half inch squares for your convenience in transferring it to your tracing paper. The blocked out portion on either side of the keyhole allows sufficient space for one-half inch monogramming. Punch the lacing holes $\frac{1}{8}$ inch from the edge on all sides except the bottom. A gouge line is necessary across the piece $\frac{1}{2}$ inch from the bottom to allow the flap to turn back when opened. Cement the flap to the bottom of the plywood backing after your tooling is completed.

If you have decided to line both the plywood and the flap, now is the time to glue the skiver in place on both pieces. Follow by lacing the remaining three edges of the flap.

(4) Decorative Tacks and Key Hooks.

The upholstery tacks are driven home next. They should be clipped short—no longer than $\frac{3}{8}$ inch—to prevent splitting of the plywood. Drive them at approximate one inch intervals—six for the top and bottom, and seven for each side. Next, attach the snap fastener. Mount the male portion of the snap $\frac{3}{4}$ inch from the back of the plywood.

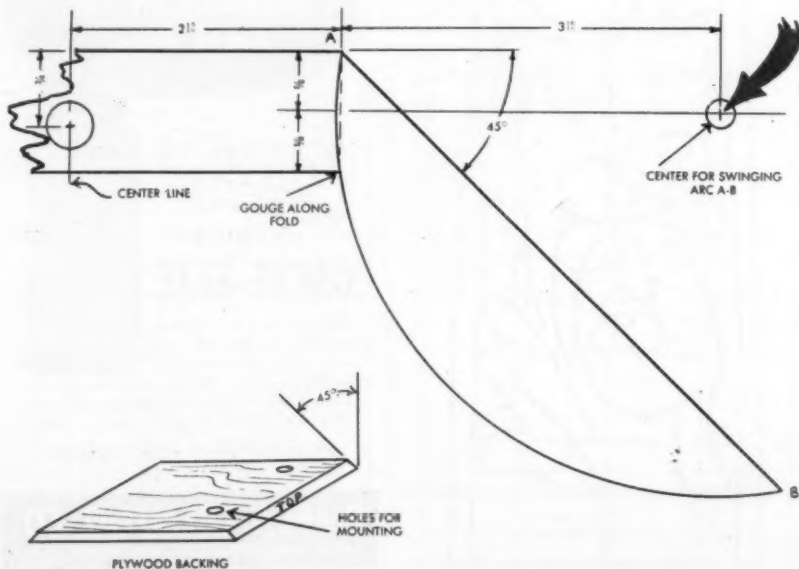
You should now decide upon the number of keys to be enclosed in the Key-Kaddy, and screw either cup or curtain hooks in place to accommodate each one. Leave enough



room to cement identifying tags below each key. These tags can be made of scrap leather with the key designation either stamped, carved or inked in place.

(5) The Final Operations.

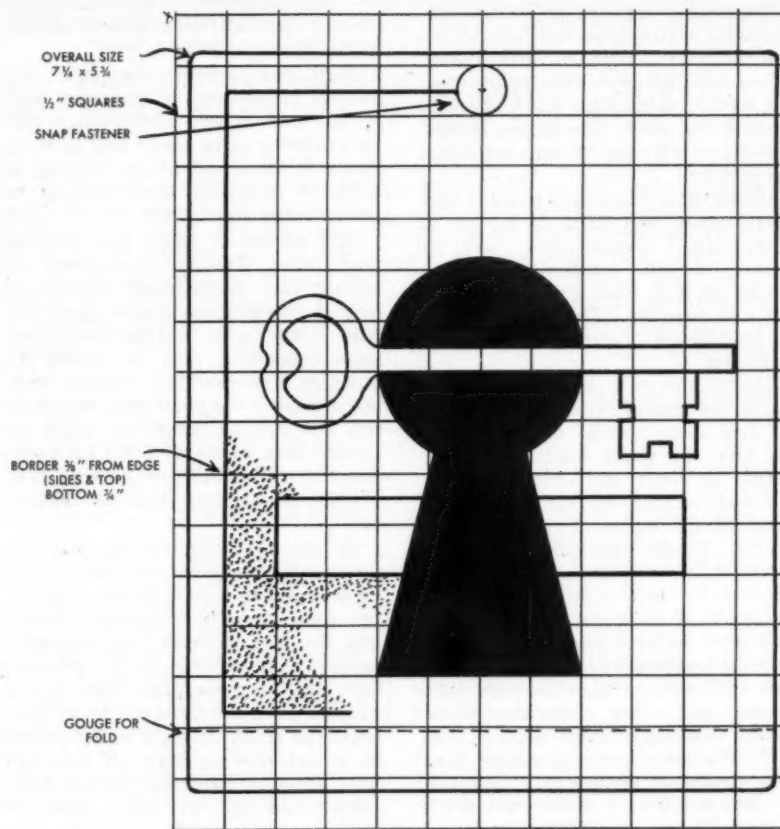
Complete the Key-Kaddy by dyeing the keyhole outline a dark color, preferably black. The colors present where the Key-Kaddy is to be hung should be kept in mind—if additional dyeing is done—to avoid harsh contrasts. Apply one or two coats of Tan Kote and your Key-Kaddy is complete. May you *never* hear again: "Where the dickens is the garage key?"



BILL OF MATERIAL

Item	Dimensions	Material
Plywood backing	$\frac{3}{8}$ x $5\frac{1}{2}$ x $6\frac{1}{2}$	Fir plywood
Sides and top	Dimensions as shown	6 oz. calf
Front flap	$7\frac{1}{4}$ x $5\frac{3}{4}$	$\frac{3}{4}$ oz. calf
Snap fastener	1 required	'Dot' large size
Upholstery tacks	26 required	Brass-plated
Skiver	$5\frac{1}{2}$ x $6\frac{1}{2}$ or $13\frac{3}{4}$ x $5\frac{3}{4}$	
Lacing	$3\frac{1}{2}$ yards	$\frac{1}{8}$ inch goat

Cup or curtain hooks (number required determined by the number of keys.)



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Vol. III, No. 3

"QUARTER- HORSE" KITS



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The Leather Craftsman 29

BEGINNERS'

C
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We would like to thank those of you who have written in to the Beginner's Corner with your perplexing questions. We are always more than glad to assist beginners—that's the reason we have this department—for you. Furthermore, your letters are concrete evidence that more and more folks are joining the ranks of thousands of happy leather craftsmen.

For years the art of leathercraft was a jealously guarded secret. The "tricks of the trade" were usually handed down from generation and were thereby kept in the same families.

In recent years these secrets of the craft have been released and widely published and taught to anyone who cares to learn and enjoy this popular hobby.

Which reminds us that the question most asked in letters from you readers to the Beginner's Corner is: "How does one get started in leathercraft?"

Now, that's a natural question and one that isn't hard to answer. As we have mentioned in previous articles there are many good, well-written, well illustrated, easy-to-understand books on all phases of leathercraft. Many of them, such as Gick's Number One book, show in photographs, step-by-step procedure. We have often said that we believe that anyone who can read and write his name, can learn to work leather. With the aid of these step-by-step photo instructions, one doesn't even have to know how to read!

In the Jan.-Feb. issue of *THE LEATHER CRAFTSMAN* the Beginner's Corner gives a more complete list of books. We suggest that you consult your leather supply house or write for their catalog. You will find many good books listed.

Also, we mentioned kits for beginners. One, especially put up for beginners, contains eight basic professional tools, nine projects to make, an instruction book and a six months subscription to *THE LEATHER CRAFTSMAN*! This deal requires an investment of only twelve dollars and ninety-five cents. The finished projects should bring enough, or more, to pay for the entire kit. Now, Tandy has come out with another smaller kit. It consists of a billfold, complete, and a new "wonder tool" which does everything—carves, bev-els, models and back grounds. This one sells for only two dollars and ninety-five cents, and you can't buy

a well hand-tooled billfold for that!

Other leather craft houses also have kits at a wide range of prices. Look through the pages of this magazine and write to the advertisers for their catalogues. You'll find plenty of interesting reading in them.

One reader from up in Hammond, Montana writes in to ask how to retain the natural color in leather after it has been worked. She writes that the leather turns dark after she has finished her work. There are several answers which may or may not solve her problem.

In the first place any natural colored leather will turn darker as it is moistened several times and, of course, it will continue to turn darker as it is used and exposed to sun and weather. This "mellowing" is considered desirable by most craftsmen.

There are two things that the craftsman should be cautious about; be sure your sponge is very clean and that the water used to moisten leather is clean and clear.

Which brings up another possibility of the cause of the darkened leather. Many localities have water which does contain chemicals and minerals in various proportions. We do know from personal experience that some western states have water with an extremely high alkaline content. Others are high in iron, salt, copper and other minerals. Some waters contain a great deal of sulphur. We don't know, of course, that this condition exists in Montana. We just say that it could exist. Such water with either heavy mineral or chemical content could cause leather to turn dark.

While we do not suppose this is the case here, there is one other thing that will definitely cause leather to turn dark and that is the use of bronze stamping tools. There aren't many such tools in existence and those that are probably are home made. But their use will darken the leather.

A good leather bleach or a light solution of oxalic acid should make your leather more natural in color. It will remove most stains if they have not penetrated the leather into the fibers, such as a dye will do. But if you keep your hands, your sponge, the water and the surface you are working on clean, you shouldn't get the leather soiled.

Speaking of oxalic acid and bleaches containing that chemical, let us warn you not to apply it to

your leather before you carve it. The first reason is obvious: You might pick up some more stains before you finish the work. But, also important, the solution will cause your swivel knife blade to drag and pull.

HOW TO SELL

During the past few weeks at least two beginners have asked me, "How do you go about selling your leather craft? How is the best way?"

Well now, friends, the best way for one may not be the best way for another. There are so many different items to be made and sold, so many different conditions existing in different localities, that there is no one set, sure way to sell.

My advice to them was first, to read Bert Fisch's department on selling your leathercraft, which appears in every issue of this magazine. Mr. Fisch is a nationally known sales consultant and he knows his business. It would be worth anyone's money—anyone who wants to sell his leather goods—to send for all the back issues of *THE LEATHER CRAFTSMAN* just to read Bert Fisch's advice and tips on how to sell.

In the meantime while you are waiting for those information-packed back issues to arrive, do some thinking about your best market. Maybe you live near or have some acquaintances with drivers for a trucking line. Or, any company that has a number of truck drivers. If so, perhaps the truck driver's wallet would be a fast moving item. If you will look through the craft houses catalogues you will see many items of leather, some of which will give you some ideas of what to make. Then figure out which one or ones you, in your locality, or on your particular job, or among your acquaintances you would be most likely to sell.

With the advantage of some hindsight I might add that I have the most success with personalized goods. I get more money for them and the customer gets more satisfaction in owning or giving leather goods with names or initials. However, well carved and tooled goods will sell if you get some on display or into the hands of friends or acquaintances who will "show them off" and tell who made them and who sells them.

But, I repeat, keep up with Bert Fisch's page and you'll keep up to the minute on how to sell your

(Continued Bottom of Next Page)



HOW TO *Sell* YOUR LEATHERCRAFT

By H. N. (Bert) Fisch

Sales Consultant

MAIL ORDER SELLING—*Continued from last issue*

You are interested in selling by mail. These extra sales are a big help. In some areas, Leathercrafters live in rural communities and their sales to friends and neighbors are limited. In an industrial area, more opportunities are to be had for direct sales.

Everyone has sold goods to friends who mailed them to relatives at distant points. Many of those receiving such items had never seen such beautiful work before. They are interested in other leather goods but don't know where this came from, or at least they hesitate writing their friends to ask for your address.

Do you have your name and address somewhere on the bag where it does not mar the looks? You could well afford to have your local printer make you some small tags that you can attach with a string. These could read: "Expertly Handcrafted by..."

You have no doubt sold some of your work. Why not ask the people

who bought for the names of friends they think might be interested. Ask them if in writing you can use their name. Now write these people something like this: "Mrs. John Doe, a customer of mine, is so well pleased with her Handcrafted Bag she thought you too might be interested in one." Now go on and describe the bag or belt, being certain to give the size, complete description and PRICE.

After you receive an order and deliver it, you can ask this new customer for the name of say (five) of her friends who might be interested. Don't ask for too many names, it will scare her off.

A good plan is to offer her some small item as a gift. Say a hand-tooled key case, comb case or some inexpensive item. A FREE gift always goes over big.

Of course, you will need some kind of literature to send out. Those folders I mentioned in the last issue of "The Leather Craftsman" that only cost you 1c each are ideal for this purpose.

When you get a list of these names, don't lose them. A good idea is to buy some small 3x5 cards from the drug or stationery store and type or write the name and address on these. You can also buy a set of alphabet guides so you can file the names alphabetically. In that way, when you get an order from someone you can easily locate their card and put the information about the order on it.

May I suggest that occasionally you drop these people a letter or postcard reminding them about your Leathercraft, particularly about the beauty and usefulness and about what a wonderful gift it makes. Every time you do this, put the date on the card so you will know when you wrote them last.

When you have an order from a

distant customer, you might offer to make them your agent. Offer them 10% or whatever you can afford. You might be surprised how much business some of these people will send you.

Not long ago I heard of a Leathercrafter in Florida who set up a stand to display his goods. This was located on one of the main traveled tourist highways and could be compared to the novelty stands you see so frequently in your travels.

When people stopped at his stand and showed interest in his goods, he asked for their names and address even if they did not buy. In some cases he would even ask if they had any friends they thought might be interested in Handcrafted Leather Goods.

You would be surprised what a nice list he built in this way. 99 out of 100 people are honest and the same percent like to be helpful. When someone asks you for driving directions in the city or country, you are always glad to tell them how to get to the point they want to reach.

Someone might try to sell you a mailing list. There are companies who make a business of compiling and selling such lists, but they hardly fit your business. Most lists are simply names that have been compiled and are worth no more than a telephone directory. Once I bought a list of movie stars because they were the type who would buy my merchandise. I mailed out about 2,000 letters and folders, half of them came back because the address was wrong. I did make a few sales but the expense was not justified.

"Mail Order Selling" can be fun if you can make it pay. It takes a lot of advance planning and a lot of hard work. Nothing worthwhile is ever accomplished without hard work.

BEGINNERS' CORNER

(Continued)

leather goods. And, the best of luck to you in your efforts.

Remember, as Al Stohman says, it "takes time and patience" and Al should know. I would like to add to his words, "and practice." For I believe there is no better teacher than conscientious practice. Speed will come naturally with experience, more self-confidence and — yep, — practice.

Let's hear from some more of you folks out there. We would like to hear your questions and we would particularly like to know what you would like to see in this department. It is YOUR department, you know, and we would appreciate your telling us what you want to see in it.

By H. FRICK

One revolution begets another. This is as true in leathercraft as in any other area of life.

Primary objectives in our renovations of technique have been to simplify and to improve leather-bag construction, which has been achieved (1) through the development of a simple one-piece pattern and (2) by the elimination of all needs for lacing and sewing.

In the elimination of lacing and sewing, of course, it was immediately necessary to find new devices for the inside construction—especially as it relates to the pockets.

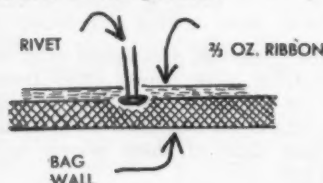


FIGURE #1. SCHEMATIC VIEW OF TECHNIQUE BY WHICH RIVET IS SECURED TO THE BAG WALL TO ANCHOR THE POCKET

A technique by which the pocket may be anchored to the wall of the bag is illustrated in Figures #1 and #2. Lightweight split rivets are placed in ribbons of 2/3 oz. leather, which are cemented to the bag walls, as in Figure #2.

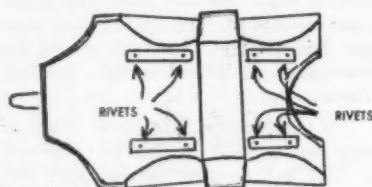


FIGURE #2: RIBBONS OF 3/4 oz. LEATHER SECURE RIVETS TO THE BAG WALL TO ANCHOR THE POCKETS

Then the "bottom" of the bag is covered with a piece of skiver lining, as in Photo #5.



PHOTO #5

Incidentally, these ribbons and the linings should be cemented in place with the best cement available. Ordinary rubber cement is worthless for this purpose. Use a good barge cement or other craft cement (such as Tandy's Craftsman Cement). (Steer clear of water-soluble cements—some of them will eventually return to powder, leaving you holding no bag at all!)

32 The Leather Craftsman

Revolution Inside the Bag

Inside construction without lacing or sewing



BAG B — PHOTO #2

Figure #3 illustrates schematically a type of construction which is particularly suitable for most of these bags. The French lamb is used to give the pocket (or partition) body and strength, since the skiver, even if double thickness, would not last forever (these are lifetime bags).



PHOTO #6

Figure #4 illustrates schematically how the ends of the pocket are anchored to the bag wall and are then covered with ribbons of skiver to hide the rivets—see Photo #6 where the linings and pockets are installed and where these skiver ribbons are a contrasting dark color. The bag is completed in Photo #7—which also shows the incomparable accessibility of this bag by reason of the general shape and the face drop.

Once the lining and the pockets are fully installed, as in Photo #6, the next step is to cement the END TAG to one of the END PANELS at one end of the bag, as in Photo

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BAG D — PHOTO #4

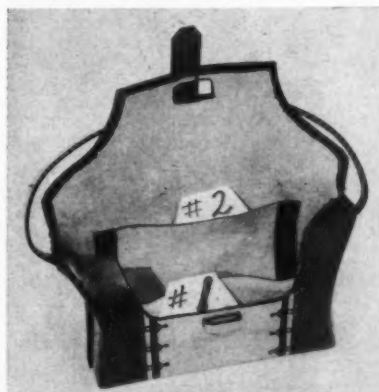


PHOTO #7

#8, where ET is END TAG and EP is END PANEL—the edge of the end panel follows a line down the



PHOTO #8

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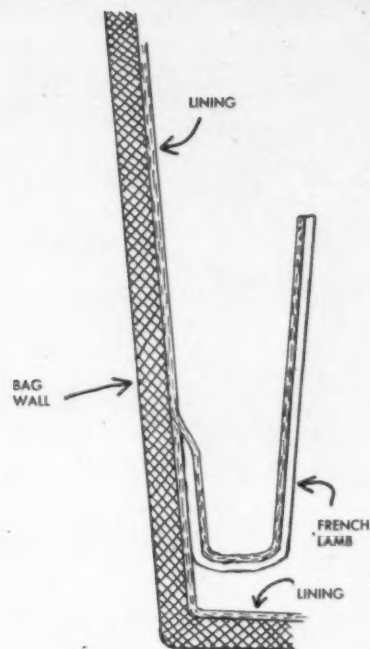


FIGURE #3: SCHEMATIC VIEW OF POCKET CONSTRUCTION

NOTE THAT THE SKIVER LINING FROM THE BAG WALL BECOMES ALSO THE POCKET LINING

center of the end tag.

At this stage an END SUPPORT must be introduced — a piece of leather which is cemented to the inside of the one end panel and the end tag. In this matter you may take your choice of two different methods, as are illustrated in Photos #9 and #10.

This end support may be cut from

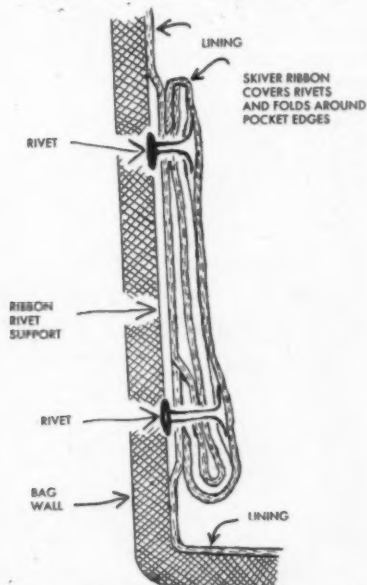


FIGURE #4: SCHEMATIC VIEW OF TECHNIQUE BY WHICH POCKET ENDS ARE ANCHORED TO THE BAG WALL

(Continued on Next Page)

(Continued from Page 33)



PHOTO #9

either light — or medium weight leather and should be skived around all edges.

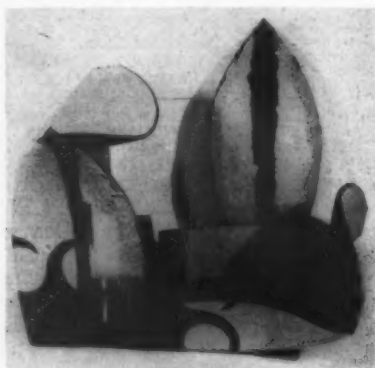


PHOTO #10

In photo #9 this end support, labeled END SUP, is of arbitrary size for two reasons—(1) convenience of construction, (2), it will be covered

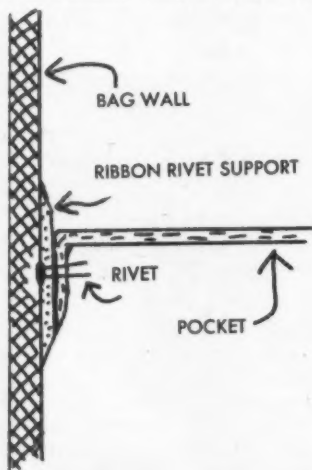


FIGURE #5: SCHEMATIC ILLUSTRATION OF TECHNIQUE BY WHICH POCKET MAY BE ANCHORED TO THE BAG WALL (Horizontal Section)

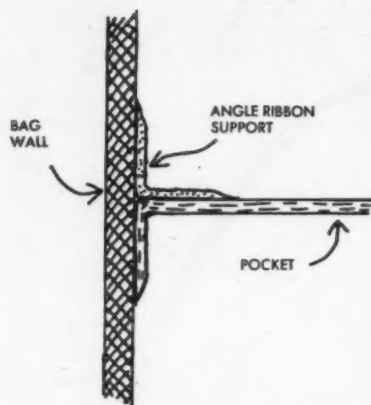


FIGURE #6: SCHEMATIC ILLUSTRATION OF TECHNIQUE BY WHICH POCKET MAY BE ANCHORED TO THE BAG WALL (Horizontal Section)

with a skiver lining later (which, incidentally, will hide rivets or other supports for the carrying strap).

In Photo #10, one end support has been cemented into place and the other stands on one of the end panels in the background. In this case these supports are cut to cover the entire end panels (and are skived around all edges), because these supports become also the end linings. The dark line is dyed down the center of each of these supports so that this structure will not be noticeable if the end panels are not brought entirely together when the bag is finished—see Bag D. In this instance the inside (grain) surface of the end support may be dyed a dark color, and the carrying strap may be secured with rivets which are then covered on the inside with small patches of skiver, skived around the edges, which are cemented over the rivets and are dyed



PHOTO #11

and polished to match the interior of the end support. The heads of the rivets securing the carrying strap may be hidden by the technique suggested in Figure #1 above—but in such case, of course, the end of the strap should be skived down quite thin and the ribbon containing the rivets should not be less than 2/3 oz. leather. (The best method is to form this ribbon by skiving down the end of the carrying strap, which is then folded back about three inches from the end and is cemented down with the rivets in place).

Bag B is a large camera bag which may call for heavy partitions or pockets. Figure #5 illustrates how these pockets may be secured with cement and rivets, and Figure #6 shows

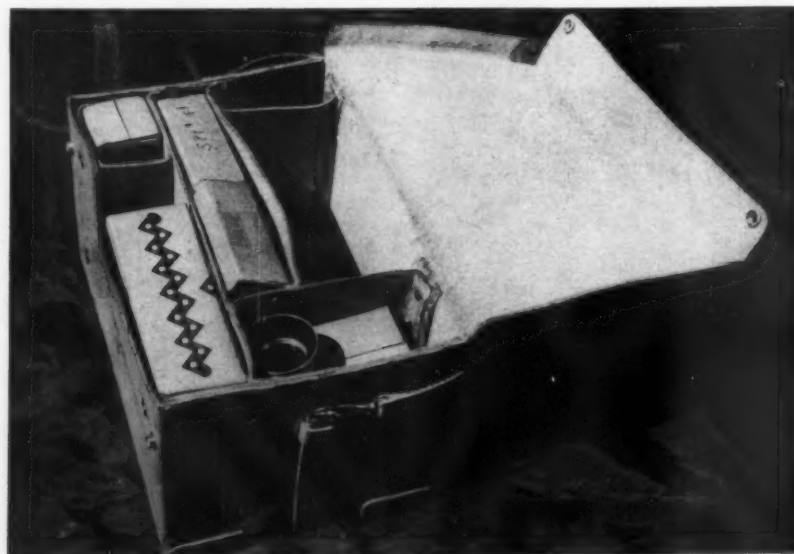


PHOTO #12

how they may be secured with cement alone (with ribbon supports).

Photos #11 and #12 show the inside construction of large camera bags with multiple partitions or pockets.

Although these techniques were devised to meet needs which grew specifically out of the elimination of lacing and sewing, it may be noted that a number of these techniques may be used advantageously even where lacing or sewing is being used—to eliminate excess bulk which is often required of the lacing or sewing when a number of pockets or partitions are installed and must be

embraced by the lacing or sewing. The appearance is improved, and the work is simplified by the elimination of meticulous skiving of the edges to the point where the perforations will wear away all too rapidly.

These techniques assure lifetime wear in every bag that is made with good leather. Although durability may not be a primary objective in the woman's purse, it is virtually absolutely essential in the heavy-duty camera or utility bag. However, more and more, craftsmen are seeking to eliminate the lacing and sewing for reasons of simple beauty.

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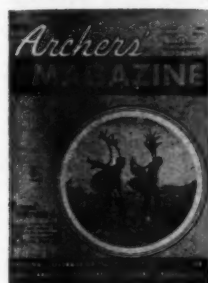
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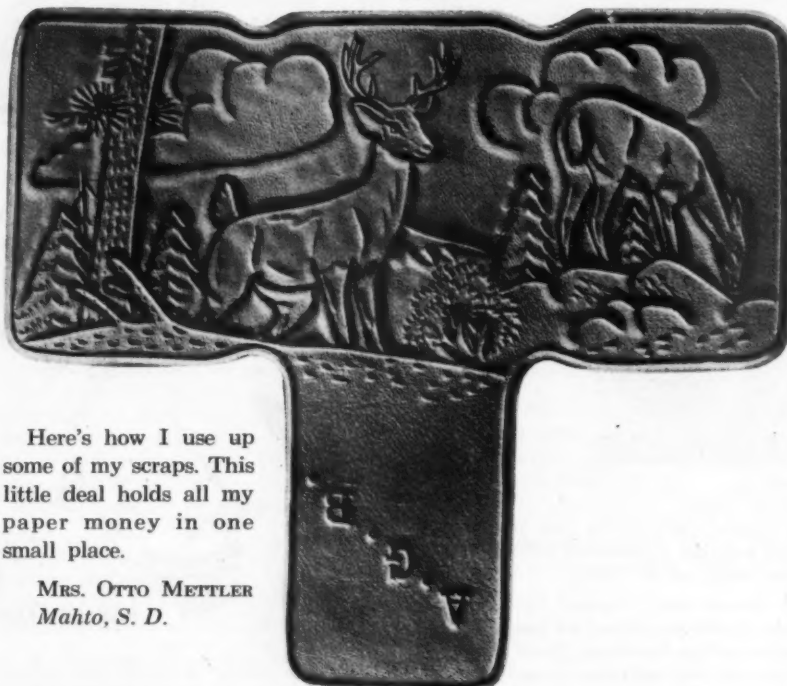
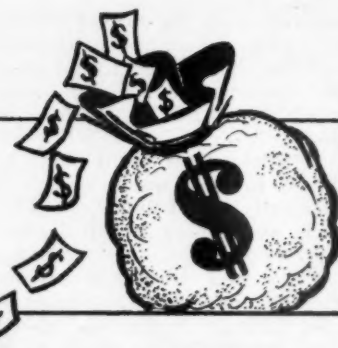
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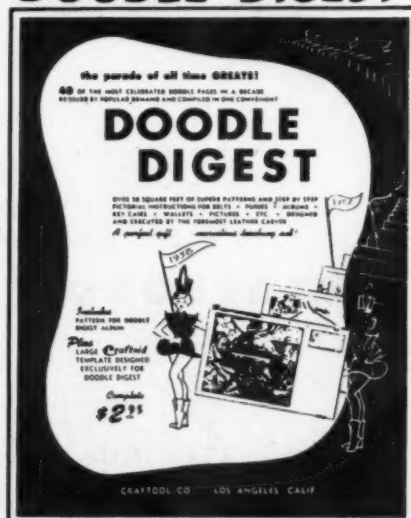
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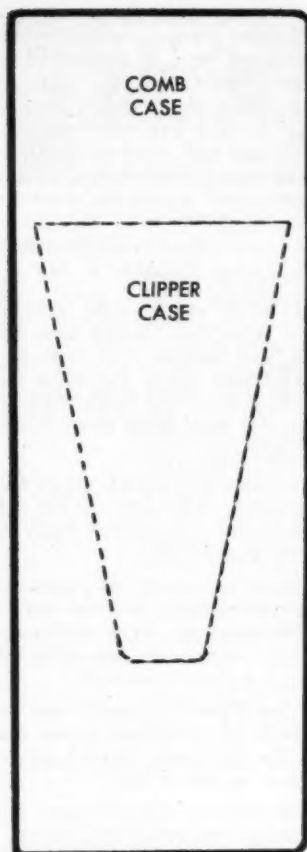
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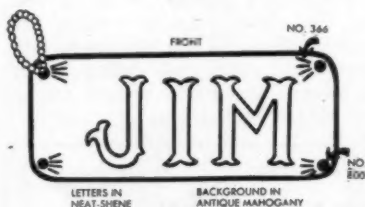
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A comb case kit and a small piece of scrap leather made this combination comb and nail clipper case.

Cut the piece of leather for the nail clipper to fit the one you are going to use and lace it to the comb case before assembling the latter. I laced the clipper case with the running stitch, then laced the comb case with a double loop.

RICHARD COPLINGER
South Miami, Fla.



I made my niece (16 years old) a name tag out of scrap leather, to hang on her pocketbook for identification. On one side is her name, the other 1960, the year she will graduate. She took it to school and came back with 23 orders from others.

GEORGE CARNEY
Gloucester, N. J.



While thinking up an idea for a key chain charm, I came across a miniature pistol charm and decided to make a holster for it.

I first made a paper pattern, fitting the paper around the pistol charm. Then I cut thin leather, using the paper pattern, and carved it like this picture shows. I lined the holster and finished it with hand stitching.

This little item requires only a few inches of scrap leather. It does take a bit of practice, but is well worth the effort.

CAROL H. DAHMS
Greenwich, Conn.

With a pair of scissors or knife, practical and inexpensive book marks can be made from any colored leather scraps. I enhance the appearance with a small stone glued to the top. Finish the leather with Neat Lac.

MEL YOUNG
Redwood City, Cal.

I've found a very effective way to use scraps of leather. It is to cut pieces to fit the tops of grip-tooth combs. Tool and dye, if desired, then glue to comb with all-purpose cement.

MRS. CLINT SMOOT
Bakersville, Calif.

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See announcement on page 4
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The Leather Craftsman 37

TIPS and HINTS

HINT: Whenever the snap on a belt or wallet does not hold, lay the snap on a flat surface and hit the head with a hammer, but do it gently, 2 or 3 times. This will flatten the head just a little and you will find that after this it will close as it should.

ELIZABETH REHM
Queens Village, N. Y.

Here are a couple of tips that might be useful to other readers of the leathercraftsman:

1. Use small wide mouth bottles

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of about one ounce capacity (small pill bottles) in which to mix leather dyes when a certain shade or color is desired. They can be labeled and stored for future use. Also fine when figure dyeing using Al Stohlman's dye chart method.

2. When making holsters and pistol belts I use figures and floral designs from wallet size craftaids.

3. For the amateur leathercraftsman I find the following three books indispensable: Figure Carving by Al Stohlman, Ken Griffin's Scrap Book, and How To Carve Leather by Al Stohlman. The many floral designs and figure patterns illustrated and explained in these books can be used "as is" or can easily be adapted to many different projects.

N. A. KANZLER
—Alaska

I would like to have patterns for old-time saddle-bags and shot bags, and wonder if you or some readers could produce the desired information. With reference to the latter, the bag was used by "muzzle-loader" shooters to carry the pellets used in the guns.

I further wonder if very many readers know the notched stick device to cut thongs of various widths. A round or oval hole is cut in the center of a rectangular piece of leather; the thong is started free-hand with knife; knife and leather is then placed in notched, cylindrical stick and pulled until the stock is exhausted or the desired length of thong is reached, which may, of course, be reached before the "stock" is all cut into thong.

G. H. D.

Although I have been working with leather for some thirty odd years I find that I certainly do not know it all. *The Leather Craftsman* is extremely interesting and helpful to me. I have every issue since its beginning and plan to keep my subscription in good order from now on.

I particularly enjoy your "TIPS & HINTS" and would like to pass this

on to the other Craftsmen. To keep your leather damp overnight or for several days, wrap it in clear plastic sheeting. This is clean, neat, and does not take any moisture from the leather. It also prevents "molding" such as one gets from wrappings of cloth or from "sweat boxes". I keep my unfinished pieces for days that way.

L. W. MCGUFFIN
Portales, N. M.

1. I work saddle soap into the leather after the design has been traced and carved, this acts as a dirt repellent, helps the tools walk or slide better, and helps keep the leather flat and moist when it dries out.

2. Leather will absorb warm water much faster, as it opens up the pores of the leather, just as hot water will open your own pores.

3. Keep a record of what you make each month. Do not leave it to your memory. Keep another, or separate record of the gifts you make.

4. Run a piece of candle wax back and forth on the zipper before using it for the first time. Repeat the process ever month or two.

5. If you are right handed, make and wear, on your left thumb, a thumb stall, made of leather. Reverse the procedure if you are left handed. This will leave your right hand free, and you can work much faster when you lace your projects.

6. When reading books, always be alert to any small item you may be able to make from small pieces of leather. You will find you can convert a good many items, made of a metal, into a money maker made of leather. Send in your items for publication consideration, to your Leather Craftsman Magazine.

7. On thin leather, 3 oz. or less, you can cut the project out, by first cutting about 1/2 the thickness with your knife, and then using a pair of scissors to cut the project free of the hide of leather.

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P. O. Box 1386

Fort Worth 1, Texas

TIPS and HINTS

(Continued)

8. When you filigree your project, use 3 or 4 thickness of paper under the leather. Place the paper on a slab of marble or hard wood, and you will get a much nicer result, your knife will not get caught in the grain of the wood, and cause you to cut in a wrong direction.

MRS. RUTH SHELL
Otis AFB, Mass.

My wife likes to carry matches instead of a cigarette lighter, so she suggested the idea of a strap on the back of her leather cigarette case. The one I made is only one-half inch by the width of the leather cigarette case. The ends are laced with the lacing around the case. It carries a book of matches very easily.

C. M. BRISTOW, SR.
Indianapolis, Ind.

Unless one operates on a very large scale, it is impossible to keep a sample of every size and style purse. To solve this problem I have made cardboard patterns of the purses I usually make.

Using cereal boxes, etc., I have cut cardboard patterns of several purse styles. When I want to show the size and style of a purse, I simply clip the cardboard pieces together with paper clips. To store, remove clips and store flat. These cardboards also serve as cutting patterns when I need to cut up a hide.

MRS. L. E. MEININGER
Janesville, Iowa

Here is a tip on how to lace fast:

When you make the first stitch, put your needle through the bight and through the next hole, then set needle in the second hole. Pull both strands of lace at once, and keep repeating. Once you get the knack, lacing goes twice as fast.

MRS. ELMER MATOUSEK
Prairie du Chien, Wis.



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Here Are Instructions for Making Your Own Hand-Carved, Hand-Made Suit Case



By MARK FREUNDLICH

LEATHERCRAFTSMEN:

You will always be advertising your work when you carry a case you have made and carved yourself. What better sample case can you have than one that shows a sample of your work on it?

Here are pictures of a 21 inch case that I made and carry when traveling. Construction is simple; materials were bought at a luggage shop. I used:

1. Plywood box for the frame.
2. Suit case locks.
3. Suitcase hinges.
4. Bell spots for bottom.
5. Handle (mine matches the hinges).

Leather purchased was:

- 1 side of 7-8 oz. B grade cowhide,
- 1 hide of calf for lining.

For decorating the top, bottom and ends, I used a 1½" belt pattern and a wallet pattern. You can use your imagination for the big areas on both sides of the suit case.

After measuring the box carefully, I cut the leather for top and bottom ⅜" wider than the box (or frame) to allow for lacing to the gussets.

First, I carved the leather, then laced the gussets to top and bottom. Then I dampened the leather to allow a tight fit and glued it to the top and bottom of the frame.

After all the leather had been glued in place, I secured the hardware, much like on a lady's handbag.

Next I put in the lining, as follows: The bottom part of the lining was put in first, and was cut about ½" larger than the space. The extra ½" was allowed to run up the side. The side pieces of the lining were folded ½" on the top and cut to an exact fit on the bottom. Top pieces were applied just the opposite as the bottom. Side pieces first with the extra ½" and then the exact bottom, put into place.

After all the construction was done, I bleached the leather, allowed it to dry and applied a leather finisher.

You may want to make your suitcase more elaborate, or change it from mine in some ways. I can guarantee that you will have fun making one. And, if you would like more information, just write me in care of THE LEATHER CRAFTSMAN.



MEET IN FLINT, MAY 2-3

The committee planning the 5th International Assembly of Leather Craftsmen promises all leather craftsmen an interesting and instructive two days on May 2nd and 3rd, this year.

Host for the 5th Assembly is the Flint Leathercraft Guild. Cooperating and swelling attendance and exhibits are: Canadian Society of Creative Leathercraft, Windsor Leathercrafters, Detroit Leathercrafters, Michigan Leather Artisans, Prairie States Leather Guild, Frontier Leather Art Guild, Eastern Leathercraft Guild . . . and other guilds and associations of leather craftsmen.

For that matter, it would seem that the Flint Guild has lots of cooperation from citizens of Flint. Some big organizations with headquarters there are going ALL OUT to make this meeting a success, says Mrs. Grace Noble, publicity chairwoman.

BIRTHDAYS

Being a General Motors town, Flint has just ended a big birthday year celebrating the 50 years of Auto Manufacturing. Now the committees are busy finishing plans for the next birthday party — the 5th International Assembly of Leathercraftsmen. The auto industry, the Chamber of Commerce, the home town merchants, and the Mott Foundation Program are giving us their support and co-operation. This should make for the best attended Assembly so far.

The Flint Leathercraft Guild is a young organization when compared to many of the other Guilds in the Assembly, but the enthusiasm behind this group has made an astonishing success of the Flint Guild in a few short years. The first meeting of persons interested in forming a leathercraft guild was held at the McDonald Dairy Hospitality Hall on September 18, 1955. Officers were elected and the Guild became an active organization. Altho the Flint Leathercraft Guild is an independent group, it is fed new members and is sponsored by the Mott Foundation Program. This has made the whole town leather conscious as the program has taught Arts and Crafts classes to hundreds of persons in the Flint area.

We are reminded by Mr. H. W. Hiner of Waynesville, Mo., that the meat packers are helping leather craftsmen.

The reminder was in a clipping from *The Chicago Tribune*, which is quoted in part:

"Leather is popping up in the odddest places at the Palmer House.

"It's appearing on milady as a luxurious evening gown. It's appearing on the youthful business man's neck as a colorful bow tie. And it's even being used for business cards.

"The business cards are a neat psychological device. Salesmen who have used them report their business improves for the simple reason that secretaries who receive them hate to throw them away because they are so substantial and novel looking.

"Members of the American Meat Institute, meeting at the hotel (the Palmer House) are responsible for this new leather look."

"Robert West Howard, roving editor for the institute, noted that, 'there are a heck of a lot of uses for leather that nobody has ever thought of yet'."

Last year, Mr. Howard persuaded some of the state and county fair committees to discard the usual silk and satin ribbons and rosettes in favor of leather . . . an American agricultural product. We hope that leathercraftsmen all across the nation will continue to call on such committees and sell them ALL on the idea.

Stock shows and breeders' associations should be sold not only such ribbons and rosettes, but lots of carved leather plaques. For that matter, plaques offer a tremendous market for hundreds of leathercraftsmen.

BAG CLASPS

Dozens of letters to the editor ask, "Why can't we have better bag clasps? After I have made a lady's handbag worth \$35 to \$75, I am forced to put a two-bit clasp on it. Why can't I get something more appropriate?"

For example, here's a quote from a letter by Mrs. H. H. Wheeler of Marlboro, Massachusetts:

"The leather supply houses all have practically the same styles and prices of bag clasps. Why can't we have something better? The Southwestern tradition of silver might be

A. G. BELCHER

O.K. if the cowboy, steer, etc. theme was omitted (we don't hardly see cows no more) and floral designs, or just plain metal, were used. Sizes from 2" x 1" to 3" x 2". Silver, yes, but definitely some good gold plated, some with a color background: red, green, light brown, etc. Price range from \$2 to \$5."

PROFIT FOR ORGANIZATIONS

By JERRY R. ROSS

The parents organization in our school was in dire need of a money making project. I volunteered to tool a saddle if the organization would purchase a saddle kit. A kit was purchased and I tooled it in about twenty-five hours. I am teaching an adult leather class as a part of Siskiyou County adult education program. I asked two men in the class, Kenneth Holbrook and Roscoe Reames, to assemble and complete the saddle. They worked about eight hours each to finish the project.

The organization cleared \$336.00 profit on the sale of the saddle.

This project benefited the Parents Organization greatly and gave valuable experience to the members of the leather class who helped assemble the saddle.

For communities who have adult education programs a leather class seems to be highly successful. In our very small community, we had twenty enrolled in the beginning class. It met twelve times for about two and one-half hours. An hour college credit was earned on completion of the course.

For those who were just starting, the investment was small because tools could be shared. Then those who were interested in continuing could proceed more wisely to buy the tools most needed.

This class has been completed and sixty per cent of the class has asked for another class to concentrate on figure carving. There is much personal satisfaction gained from creating as well as meeting with others who have the same interests. *The Leather Craftsman* has many advocates in this class.



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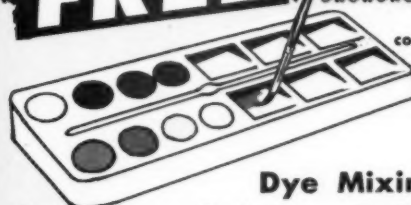
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Listing, P. 42



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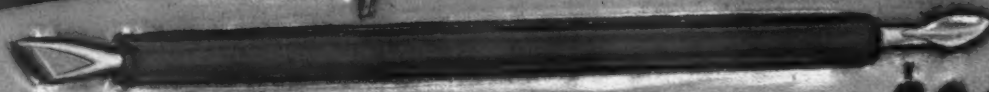


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